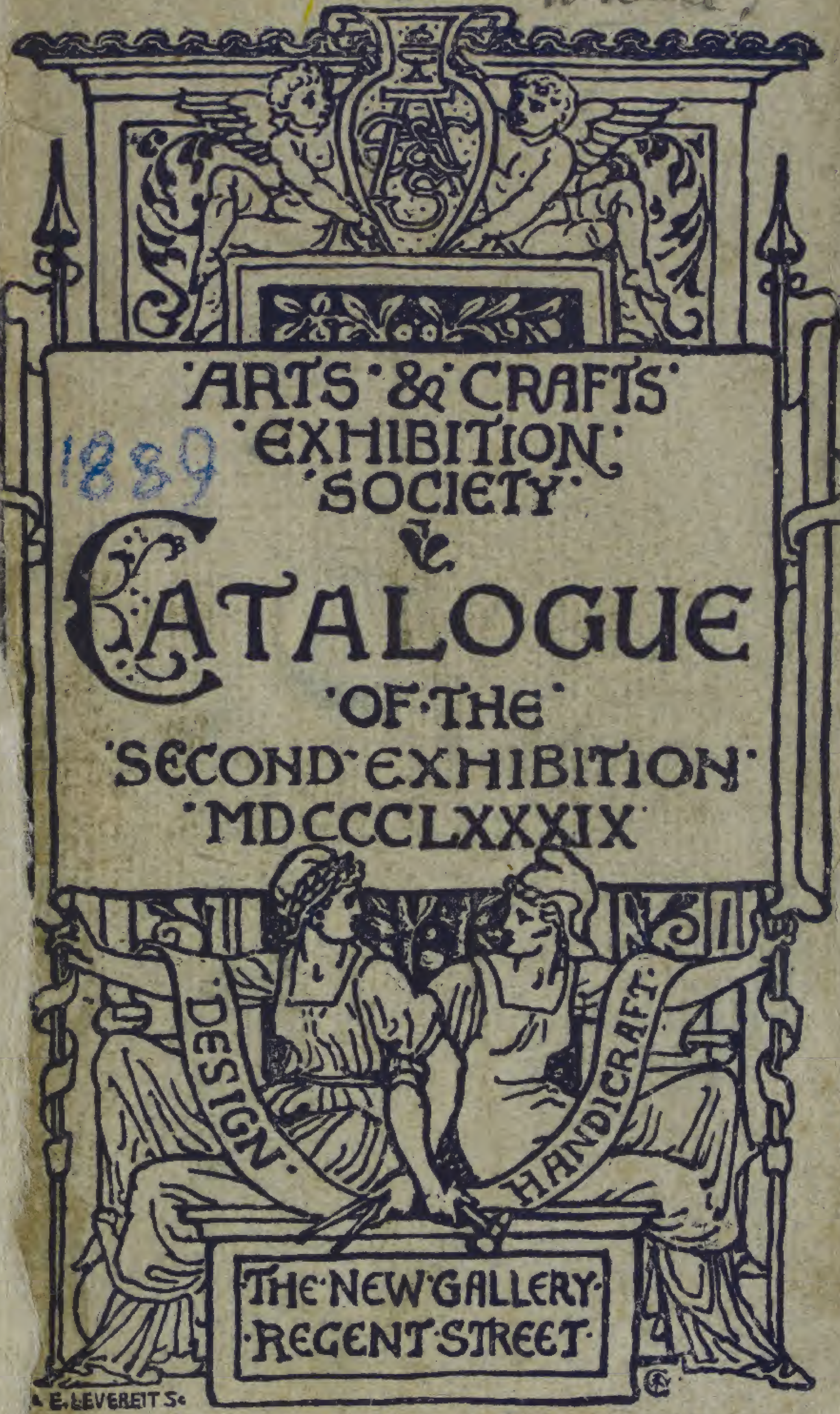


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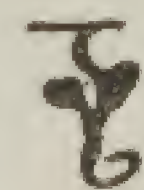
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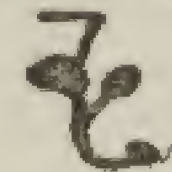


CATALOGUE
OF THE
SECOND EXHIBITION



THE NEW GALLERY
121 REGENT ST.

1889



Chiswick Press
CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE



PREFACE.

THE reception given to our first Exhibition last year having so far justified our plea for the due recognition of the arts and crafts of design, and our belief in their fundamental importance—the amount of public interest and support accorded to it, having, in fact, far exceeded our anticipations—it has been determined to hold a second on the same lines, and to endeavour to carry out, with more completeness than was at first found possible, those principles of work, ideas, and aims in art for which we have contended, and to make the Exhibition a rallying point, as it were, for all sympathetic workers.

One may, perhaps, briefly remind the reader of some of these principles and ideas.

Regarding design as a species of language capable of very varied expression through the medium of different methods and materials, it naturally follows that there is all the difference in the world between one treatment and another, both of design and material; and, moreover, every material has its own proper capacity and appropriate range of expression, so that it becomes the business of the sympathetic workman to discover this, and give it due expansion.

For the absence of this discriminating sense, no amount of mechanical smoothness, or imitative skill can compensate; and it is obvious that any attempt to imitate or render the qualities peculiar to one material in another leads the workman on a false track.

Now, we have only to consider how much of the work commonly produced, which comes under the head of what is called "industrial art," depends upon this very false quality of imitation (whether as to design or material) to show how far we have departed in

the ordinary processes of manufacture and standards of trade from primitive and true artistic instincts. The demand, artificially stimulated, is less for thought or beauty than for novelty, and all sorts of mechanical invention are applied, chiefly with the view of increasing the rate of production, and diminishing its cost, regardless of the fact that anything in the nature of bad or false art is dear at any price.

Plain materials and surfaces are infinitely preferable to inorganic and inappropriate ornament; yet there is not the simplest article of common use made by the hand of man that is not capable of receiving some touch of art—whether it lies in the planning and proportions, or in the final decorative adornment; whether in the work of the smith, the carpenter, the carver, the weaver, or the potter, and the other indispensable crafts.

With the organization of industry on the grand scale, and the enormous application of machinery in the interests of competitive production for profit, when both art and industry are forced to make their appeal to the unreal and impersonal *average*, rather than to the real and

personal *you* and *me*; it is not wonderful that beauty should have become divorced from use, and that attempts to concede its demands, and the desire for it, should too often mean the ill-considered bedizenment of meaningless and unrelated ornament.

The very producer, the designer, and craftsman, too, has been lost sight of, and his personality submerged in that of a business firm, so that we have reached the *reductio ad absurdum* of an impersonal artist or craftsman trying to produce things of beauty for an impersonal and unknown public—a purely conjectural matter from first to last.

Under such conditions it is hardly surprising that the arts of design should have declined, and that the idea of art should have become limited to pictorial work (where, at least, the artist may be known, in some relation to his public, and comparatively free).

Partly as a protest against this state of things, and partly to concentrate the awakened feeling for beauty in the accessories of life, the Arts and Crafts Exhibition Society commenced their work.

The movement, however, towards a

revival of design and handicraft, the effort to unite—or rather to re-unite, the artist and the craftsman, so sun-dered by the industrial conditions of our century—has been growing and gathering force for some time past. It reflects in art the intellectual movement of inquiry into fundamental principles and necessities, and is a practical expression of the philosophy of the conditioned. It is true it has many different sides and manifestations, and is under many different influences and impelled by different aims. With some the question is closely connected with the commercial prosperity of England, and her prowess in the competitive race for wealth: with others it is enough if the social well-being and happiness of her people is advanced, and that the touch of art should lighten the toil of joyless lives. The movement indeed represents in some sense a revolt against the hard mechanical conventional life and its insensibility to beauty (quite another thing to ornament). It is a protest against that so-called industrial progress which produces shoddy wares, the cheapness of which is paid for by the lives of its producers, and the degradation of its users. It is a pro-

test against the turning of men into machines ; against artificial distinctions in art, and against making the immediate market value, or possibility of profit, the chief test of artistic merit. It also advances the claim of all and each to the common possession of beauty in things common and familiar, and would awaken the sense of this beauty, deadened and depressed as it now too often is, either on the one hand by luxurious superfluities, or on the other by the absence of the commonest necessities, and the gnawing anxiety for the means of livelihood ; not to speak of the everyday uglinesses to which we have accustomed our eyes, confused by the flood of false taste, or darkened by the hurried life of modern towns in which huge aggregations of humanity exist, equally removed from both art and nature and their kindly and refining influences.

It asserts, moreover, the value of the practice of handicraft as a good training for the faculties, and as a most valuable counteraction to that overstraining of purely mental effort under the fierce competitive conditions of the day ; apart from the very wholesome and real pleasure in the fashioning of

a thing with claims to art and beauty, the struggle with, and triumph over the stubborn technical necessities which refuse to be gainsaid. And, finally, thus claiming for man this primitive and common delight in common things beautiful, it makes, through art, the great socializer, for a common and kindred life, for sympathetic and helpful fellowship, and demands conditions under which your artist and craftsman shall be free.

"See how great a matter a little fire kindleth." Some may think this is an extensive programme—a remote ideal for a purely artistic movement to touch. Yet if the revival of art and handicraft is not a mere theatric and imitative impulse ; if it is not merely to gratify a passing whim of fashion, or demand of commerce ; if it has reality and roots of its own ; if it is not merely a delicate luxury—a little glow of colour at the end of a sombre day—it can hardly mean less than what I have written. It must mean either the sunset or the dawn.

Of course, we can do no more than make an Exhibition of contemporary work representative of current ideas and skill.

The Arts and Crafts Exhibition Society is necessarily dependent upon its own character and the quality of the works submitted to it.

As individuals we have our own points of view, but while not disclaiming preferences, we would desire to be free from prejudices; while wishing to be fair our choice must be free; and while most anxious to recognize all serious and sincere effort, we are under the necessity of maintaining the standard of accomplishment as high as possible. How far we have succeeded it is now for the public to decide.

As before, a series of essays on different arts and crafts follows, written by men with a practical acquaintance with their subjects; and it is also intended to resume the series of lectures which were given in the Gallery last year in connection with the Exhibition. As before, also, Mr. T. J. Cobden Sanderson is acting as Lecture Secretary.

Our little ship (as in Mr. Sumner's device), which after much anxious consideration, by united efforts was provisioned and set afloat with its freight last autumn, has made its first voyage prosperously. Since then she

has added considerably to her crew. We hoist our flag again, and spread our sail under fairer auspices. The breeze may be stiffer, and a second season is a stronger test of endurance and quality, but with the wind of public favour and sympathy with us we shall hope again to make a good voyage—many voyages—until, perhaps, at last our keel shall touch the solid ground of a real revival of the arts and crafts.

WALTER CRANE.

August, 1889.



CONTENTS.

	PAGE
LECTURES	16
THE SOCIETY	18
GUARANTORS	20
INTRODUCTORY NOTES :	
I. Of Mural Painting	23
II. Of Sgraffito	31
III. Of Stucco and Gesso	39
IV. Of Cast Iron	47
V. Of Dyeing as an Art	56
VI. Of Embroidery	68
VII. Of Lace	75
VIII. Of Book Illustration and Book Decoration	84
IX. Of Designs and Working Drawings	93
CATALOGUE	103
Notes	104
Plan of Galleries	106
North Gallery	107
West Gallery	134
South Gallery	190
Gallery	222
Entrance Hall	245
INDEX OF EXHIBITORS, ARTISTS, AND CRAFTSMEN	265

LECTURES.

The following Lectures, in connection with the Arts and Crafts Exhibition now open, will be given in the New Gallery, on Thursday evenings, as under, at 8.30 p.m.

Thursday, Nov. 7.—“Gothic Architecture.” William Morris.

Thursday, Nov. 14.—“Stained Glass.” Henry Holiday.

Thursday, Nov. 21.—“The Decoration of Bound Books.” T. J. Cobden-Sanderson.

Thursday, Nov. 28.—“Ornament.” Lewis F. Day.

Thursday, Dec. 5.—“Design and Expression.” Walter Crane.

The object of the Lectures is two-fold: (1) to set out the aims of the Society, and (2), by demonstration and otherwise, to direct attention to the processes employed in the Arts and Crafts, and so to lay a foundation for a just appreciation both of the processes themselves and of their im-

portance as methods of expression in design.

The Lectures will be given in the North Gallery, and after each Lecture all the galleries will be thrown open, and will remain open till 11 p.m.

Admission 2s. 6d., by payment at the door or by ticket; for the admission of art students and employés, tickets will be issued at 1s. each. All tickets to be had at the Gallery.

Doors open at 8 p.m.

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Hon. Lect. Secretary.

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INTRODUCTORY NOTES.

I. OF MURAL PAINTING.

There seems no precise reason why the subject of this note should differ much from that of No. II. on "Decorative Painting" last year. "Mural Painting" need not, as such, consist of any one sort of painting more than another. "Decorative Painting" does seem, on the other hand, to indicate a certain desire or undertaking to render the object painted more pleasant to the beholder's eye.

From long habit, however, chiefly induced by the constant practice of the Italians of modern times, "Mural Painting" has come to be looked upon as *figure* painting (in fact, the *human figure exclusively*) on walls—and no other sort of objects can sufficiently impart that dignity to a building which it seems to crave for. I can think of no valid reason why a set of rooms, or walls, should not be decorated with animals in lieu of "humans,"

as the late Mr. Trelawney used to call us: one wall to be devoted to monkeys, a second to be filled in with tigers, a third to be given up to horses, etc., etc. I know men in England, and, I believe, some artists, who would be delighted with the substitution. But I hope the general sense of the public would be set against such subjects, and the lowering effects of them on every one and the kind of humiliation we should feel at knowing them to exist.

I have been informed that in Berlin the walls of the rooms where the antique statues are kept have been painted with mixed subjects representing antique buildings with antique Greek views and landscapes, to back up, as it were, the statues. I must own it, that without having seen the decoration in question, I feel filled with extreme aversion for the plan. The more so when one considers the extreme unlikelihood of the same being made tolerable in colour at Berlin. I have also been told that some painters in the North of England, bitten with a desire to decorate buildings, have painted one set of rooms with landscapes. This, with-

out the least knowledge of the works in question, *as landscapes*, I must allow I regret. There is, it seems to me, an unbridgeable chasm, not to be passed, between landscape art and the decoration of walls, for the very essence of the landscape art is distance, whereas the very essence of the wall-picture is its solidity, or, at least, *its not appearing to be a hole in the wall*. On the matter of subjects fit for painting on walls I may have a few words to say farther on in this paper, but first I had better set down what little I have to advise with regard to the material and mode of executing.

The old-fashioned Italian or "Buon Fresco" I look upon as practically given up in this country and every other European country that has not a climate to equal Italy. If the climate of Paris will not admit of this process, how much less is our damp, foggy, changeable atmosphere likely to put up with it for many years. It is true that the frescoes of William Dyce have lasted for some thirty years without apparent damage; but also it is the case that the Queen's Robing Rooms in the House of Lords have been

specially guarded against atmospheric changes of temperature. Next to real fresco, there has been in repute for a time the waterglass process, in which Daniel Maclise's great paintings have been executed. I see no precise reason why these noble works should not last, and defy climate for many, many long years yet; though from want of experience he very much endangered this durability through the too lavish application of the medium. But in Germany, the country of water-glass, the process is already in bad repute. The third alternative, "spirit fresco," or what we in England claim as the Gambier-Parry process, has, I understand, superseded it. I have myself painted in this system seven works on the walls of the Manchester Town Hall, and have had no reason to complain of their behaviour. Since beginning the series, however, a fresh change has come over the fortunes of mural art in the fact that, in France, (what most strongly recommends itself to common sense,) the mural painters have now taken to painting on canvas, which is afterwards cemented, or what the French call "*marouflée*" on to the wall. White lead and oil, with a very

small admixture of rosin melted in oil, are the ingredients used. It is laid on cold and plentifully on the wall and on the back of the picture, and the painting pressed down with a cloth or handkerchief: nothing farther being required, saving to guard the edges of the canvas from curling up before the white-lead has had time to harden. The advantage of this process of cementing lies in the fact that with each succeeding year it must become harder and more like stone in its consistency. The canvases may be prepared as if for oil-painting, and painted with common oil-colours flatted (or matted) afterwards by gum-elemi and spike-oil. Or the canvas may be prepared with the Gambier-Parry colour and painted in that very *mat* medium. The canvases should if possible be fine in texture, as better adapted for adhering to the wall. The advantage of this process is that, should at any time, through neglect, damp invade the wall, and the canvas show a tendency to get loose, it would be easy to replace it; or the canvas might be altogether detached from the wall and strained as a picture.

I must now return to the choice of

subject, a matter of much importance, but on which it is difficult to give advice. One thing, however, may be urged as a rule, and that is, that very dark or Rembrandtesque subjects are particularly unsuited for mural paintings. I cannot go into the reasons for this, but a slight experiment ought to satisfy the painter, having once heard the principle enunciated, that is, if he belong to the class likely to succeed at such work.

Another *sine qua non* as to subject, is that the painter himself must be allowed to select it. It is true that certain limitations may be accorded, for instance, the artist may be required to select a subject with certain tendencies in it, but the actual invention of the subject and working out of it must be his. In fact, the painter himself is the only judge of what he is likely to carry out well and of the subjects that are paintable. Then much depends on whom the works are for; if for the general public, and carried out with their money, care (it seems to me but fair) should be taken that the subjects are such as they can understand and take interest in. If, on the contrary, you are painting for

highly-cultured people with a turn for Greek myths, it is quite another thing; then, such a subject as "Eros reproaching his brother Anteros for his coldness," might be one offering opportunities for shades of sentiment suited to the givers of the commissions concerned. But for such as have not been trained to entertain these refinements, downright facts, either in history or in sociology, are calculated most to excite the imagination. It is not always necessary for the spectator to be exact in his conclusions. I remember once at Manchester, the members of a Young Men's Christian Association had come to a meeting in the great hall. Some of them were there too soon, and so were looking round the room. One observed, "What's this about?" His friend answered, "Fallen off a ladder, the police are running him in!" Well, this was not quite correct. A wounded young Danish chieftain was being hurried out of Manchester on his comrade's shoulders, with a view to save his life. The Phrygian helmets of the Danes indicated neither firemen nor policemen; but the idea was one of misfortune, and care bestowed on

it—and did as well, and showed sympathy in a somewhat uncultivated, though well-intentioned, class of Lancastrians. On the other hand, I have noticed that subjects that interest infallibly all classes, educated or illiterate, are religious subjects. It is not a question of piety—but comes from the simple breadth of poetry and humanity usually involved in this class of subject. That the amount of religiosity in either spectator or producer has nothing to do with the feeling is clear if we consider.

The Spaniards are one of the most religious people ever known, and yet their art is singularly deficient in this quality. Were there ever two great painters as wanting in the sacred feeling as Velasquez and Murillo; and yet, in all probability, they were more religious than ourselves.

It only remains for me to point to the fact that mural painting, when it has been practised jointly by those who were at the same time easel-painters, has invariably raised those painters to far higher flights and instances of style that they seem capable of in the smaller path. Take the examples left us say by Raphael and

Michel Angelo, or some of the earlier masters, such as the “Fulminati” of Signorelli, compared with his specimens in our National Gallery; or the works left on walls by even less favoured artists, such as Dominichino and Andrea del Sarto, or the French de la Roche’s “Hémicycle,” or our own great painters, Dyce and Maclise’s frescoes; the same rise in style, the same improvement is everywhere to be noticed, both in drawing, in colour, and in flesh-painting.

F. MADOX BROWN.

II. OF SGRAFFITO WORK.

The Italian words Graffiato, Sgraffiato, or Sgraffito mean—Scratched, and scratched work is the oldest form of graphic expression and surface decoration used by man.

The term Sgraffito is, however, specially used to denote decoration scratched or incised upon plaster or potter’s clay while still soft, and for beauty of effect depends either solely upon lines thus incised according to

design, with the resulting contrast of surfaces: or partly upon such lines and contrast, and partly upon an under-coat of colour revealed by the incisions: while, again, the means at disposal may be increased by varying the colours of the under-coat in accordance with the design.

Of the potter's sgraffito I have no experience, but it is my present purpose briefly and practically to examine the method, special aptitudes, and limitations of sgraffito as applied to the plasterer's craft.

First, then, as to method. Given, the wall intended to be treated: granted, the completion of the scheme of decoration, the cartoons having been executed in several colours and the outlines firmly pricked, and further, all things ready for beginning work. Hack off any existing plaster from the wall: when bare, rake and sweep out the joints thoroughly: when clean, give the wall as much water as it will drink: lay the coarse coat, leaving the face rough in order to make a good key for the next coat: when sufficiently set, fix your cartoon in its destined position with slate nails: pounce through the pricked

outlines: remove the cartoon: replace the nails in the register holes: mark in, with chalk, spaces for the different colours as indicated by the pounced impression on the coarse coat: lay the several colours of the colour coat according to the design as shown by the chalk outlines: take care that in so doing the register nails are not displaced: roughen the face in order to make a good key for the final coat: when sufficiently set, follow on with the final surface coat, only laying as much as can be cut and cleaned up in a day: when this is sufficiently steady, fix up the cartoon in its registered position: pounce through the pricked outlines: remove the cartoon and cut the design in the surface coat before it sets: then, if your register is correct, you will cut through to different colours according to the design, and in the course of a few days the work should set as hard and homogeneous as stone, and as damp-proof as the nature of things permits.

The three coats above referred to may be gauged as follows:—

Coarse Coat.—2 or 3 of sharp clean sand to 1 of Portland, to be laid about $\frac{3}{4}$ inch in thickness. This coat is to

promote an even suction and to keep back damp.

Colour Coat.—1 of colour to $1\frac{1}{2}$ of old Portland, to be laid about $\frac{1}{8}$ inch in thickness. Specially prepared distemper colours should be used, and amongst such may be mentioned golden ochre, Turkey red, Indian red, manganese black, and lime blue.

Final Surface Coat.—Aberthaw lime and selenitic cement, both sifted through a fine sieve. The proportions of the gauge depend upon the heat of the lime—or, Parian cement sifted as above. This may be useful in a dimly-lighted building, as it dries out very white, but it sets too quick for convenience—or, 3 of selenitic cement to 2 of silver sand, both sifted as above. This may be used for outdoor work.

Individual taste and experience must decide as to the thickness of the final coat, but if laid between $\frac{1}{8}$ and $\frac{1}{12}$ inch, and the lines cut with slanting edges, a side light gives emphasis to the finished result, making the outlines tell alternately as they take the light or cast a shadow. Plasterer's small tools of various kinds and knife-blades fixed in tool handles will be

found suited to the simple craft of cutting and clearing off the final surface coat: but as to this a craftsman finds his own tools by experience, and indeed by the same acquired perception must be interpreted all the foregoing directions, and specially that ambiguous word, dear to the writers of recipes,—*Sufficient*.

Thus far method. Now, as to special aptitudes and limitations. Sgraffito work may claim a special aptitude for design whose centre of aim is line. It has no beauty of material like glass, no mystery of surface like mosaic, no pre-eminence of subtly-woven tone and colour like tapestry; yet it gives freer play to line than any of these mentioned fields of design, and a cartoon for sgraffito can be executed in facsimile, undeviated by warp and woof, and unchecked by angular tesserae or lead lines. True, hardness of design may easily result from this aptitude, indeed is to a certain extent inherent to the method under examination, but in overcoming this danger and in making the most of this aptitude is the artist discovered.

Sgraffito from its very nature “as-

serts the wall ;" that is, preserves the solid appearance of the building which it is intended to decorate. The decoration is in the wall rather than on the wall. It seems to be organic. The inner surface of the actual wall changes colour in puzzling but orderly sequence, as the upper surface passes into expressive lines and spaces, delivers its simple message, and then relapses into silence ; but whether incised with intricate design, or left in plain relieving spaces, the wall receives no further treatment, the marks of float, trowel, and scraper remain, and combine to make a natural surface.

It compels the work to be executed *in situ*. The studio must be exchanged for the scaffold, and the result should justify the inconvenience. However carefully the scheme of decoration may be designed, slight yet important modifications and re-adjustments will probably be found necessary in the transfer from cartoon to wall ; and though the ascent of the scaffold may seem an indignity to those who prefer to suffer vicariously in the execution of their works, and though we of the nineteenth know, as Cennini of the fifteenth century knew, " that painting

pictures is the proper employment of a gentleman, and with velvet on his back he may paint what he pleases," still the fact remains, that if decoration is to attain that inevitable fitness for its place which is the fulfilment of design, this "proper employment of a gentleman" must be postponed, and velvet exchanged for blouse.

It compels a quick, sure manner of work ; and this quickness of execution, due to the setting nature of the final coat, and to the consequent necessity of working against time, gives an appearance of strenuous ease to the firm incisions and spaces by which the design is expressed, and a living energy of line to the whole. Again, the setting nature of the colour coat suggests, and naturally lends itself to, an occasional addition in the shape of mosaic to the means at disposal, and a little glitter here and there will be found to go a long way in giving points of emphasis and play to large surfaces.

It compels the artist to adopt a limited colour scheme—a limitation, and yet one which may almost be welcomed as an aptitude, for of colours in decorative work multiplication may be said to be a vexation.

Finally, the limitations of Sgraffito as a method of expression are the same as those of all incised or line work. By it you can express ideas and suggest life, but you cannot realize, cannot imitate the natural objects on which your graphic language is founded. The means at disposal are too scanty. Item: white lines and spaces relieved against and slightly raised on a coloured ground; coloured lines and spaces slightly sunk on a white surface; intricacy relieved by simplicity of line, and again either relieved by plain spaces of coloured ground or white surface. Indeed they are simple means. Yet line still remains the readiest manner of graphic expression; and if in the strength of limitation our past masters of the arts and crafts have had power to "free, arouse, dilate" by their simple record of hand and soul, we also should be able to bring forth new achievement from old method, and to suggest the life and express the ideas which sway the latter years of our own century.

HEYWOOD SUMNER.

III. OF STUCCO AND GESSO.

Few things are more disheartening to the pursuer of plastic art than finding that, when he has carried his own labour to a certain point, he has to intrust it to another in order to render it permanent and useful. If he models in clay and wishes it burnt into terracotta, the shrinkage and risk in firing, and the danger in transport to the kiln, is a nightmare to him. If he wishes it cast in plaster, the distortion by waste-moulding, or the cost of piece-moulding, are serious grievances to him, considering that after all he has but a friable result; and though this later objection is minimized by Mrs. Laxton Clark's ingenious process of indurating plaster; yet I am persuaded that most modelers would prefer to complete their work in some permanent form by their own hands.

Having this desirable end in view, I wish to draw their attention to some disused processes which once largely prevailed, and by which the artist is enabled to finish, and render durable and vendible, his work, without having

to part with it or pay for another's aid.

These old processes are modelling in Stucco-duro and Gesso.

Stucco-duro, although of very ancient practice, is now practically a lost art. The materials required are simply well-burnt and slacked lime, a little fine sand, and some finely-ground unburnt limestone or white marble dust. These are well tempered together with water and beaten up with sticks until a good workable paste results. In fact, the preparation of the materials is exactly the same as that described by Vitruvius, who recommends that the fragments of marble be sifted into three degrees of fineness, using the coarser for the rough bossage, the medium for the general modelling, and the finest for the surface finish, after which it can be polished with chalk and powdered lime if necessary. Indeed, to so fine a surface can this material be brought, and so highly can it be polished, that he mentions its use for mirrors.

The only caution it is needful to give, is to avoid working too quickly, for as Sir Henry Wooton, King James' ambassador at Venice, who

greatly advocated the use of Stucco-duro, observed, the stucco worker, "makes his figures by addition and the carver by subtraction," and to avoid too great risk of the work cracking in drying, these additions must be made slowly where the relief is great. If the relief is very great, or if a figure of large dimensions is essayed, it may be needful even to delay the drying of the stucco, and the addition of a little stiff paste will insure this so that the work may be consecutively worked upon for many days.

From the remains of the stucco work of classic times left us, we can realize how perfectly workable this material was, and if you examine the plaster casts taken from some most delicate low-relief plaques in stucco exhumed some ten years ago from near the Villa Farnesina at Rome, or the rougher and readier fragments of stucco-duro itself from some Italo-Greek tombs, both of which are to be seen in the South Kensington Museum, you will at once be convinced of the great applicability of the process.

With the decadence of classic art some portion of the process seems to have been lost, and the use of pounded

travertine was substituted for white marble ; but, as the *bassi-relievi* of the early Renaissance were mostly decorated with colour, this was not important. The ground colours seem generally to have been laid on whilst the stucco was wet, as in fresco, and the details heightened with tempora or encaustic colours with sometimes accessories enriched in gilt "gesso" (of which hereafter). Many remains of these exist, and in the Nineteenth Winter Exhibition of the Royal Academy, there were no less than twelve very interesting examples of it exhibited, and in the South Kensington Museum are some few moderately good illustrations of it.

It was not, however, until the sixteenth century that the old means of producing the highly-finished white stucchi were rediscovered, and this revival of the art as an architectonic accessory is due to the exhumation of the baths of Titus under Leo X. Raphael and Giovanni da Udine were then so struck with the beauty of the stucco work thus exposed to view that its re-use was at once determined upon, and the Loggia of the Vatican was the first result of many experi-

ments, though the re-invented process seems to have been precisely that described by Vitruvius. Naturally, the art of modelling in stucco at once became popular: the patronage of it by the Pope, and the practice of it by the artists who worked for him, gave it the highest sanction, and hardly a building of any architectural importance was erected in Italy during the sixteenth century that did not bear evidence of the artistic craft of the stuccatori.

There has just arrived at the South Kensington Museum a model of the central hall of the Villa Madama in Rome, which was thus decorated by Giulio Romano and Giov. da Udine, and which exemplifies the adaptability of the process, and in which model Cav. Mariani has employed stucco-duro for its execution, showing to how high a pitch of finish this material is capable of being carried. Indeed, it was used by goldsmiths for the models for their craft as being less liable to injury than wax yet capable of receiving equally delicate treatment, and Benvenuto Cellini modelled the celebrated "button" with "that magnificent big

diamond" in the middle for the Cope of Pope Clement, with all its intricate detail, in this material. How minute this work of some six inches diameter was, may be inferred from Cellini's own description of it. Above the diamond, in the centre of the piece, was shown God the Father seated, in the act of giving the benediction; below were three children, who, with their arms upraised, were supporting the jewel. One of them, in the middle, was in full relief, the other two in half-relief. "All round I set a crowd of cherubs in divers attitudes. A mantle undulated to the wind around the figure of the Father, from the folds of which cherubs peeped out; and there were many other ornaments besides, which," adds she, and for once we may believe him, "made a very beautiful effect." At the same time, figures larger than life, indeed, colossal figures, were executed in it, and in our own country the Italian artists brought over by our Henry VIII. worked in that style for his vanished palace of Nonesuch. Gradually, Stucco-duro fell into disuse, and coarse pargetry and modelled plaster ceilings became in later years its sole and degenerate descendants.

Gesso, is really a painter's art rather than a sculptor's, and consists in impasto painting with a mixture of plaster of Paris or whiting in glue (the composition with which the ground of his pictures is laid) after roughly modelling the higher forms with tow or some fibrous material incorporated with the gesso; but it is questionable if gesso is the best vehicle for any but the lowest relief. By it the most subtle and delicate variation of surface can be obtained, and the finest lines pencilled, analogous, in fact, to the fine *pâte sur pâte* work in porcelain. Its chief use in early times was in the accessories of painting, as the Nimbi, attributes, and jewellery of the personage represented, and it was almost entirely used as a ground-work for gilding upon. Abundant illustration of this usage will be found in the pictures by the early Italian masters in the National Gallery. The retables of altars were largely decorated in this material, a notable example being that still existing in Westminster Abbey.

Many of the gorgeous accessories to the panoply of war in medieval times, such as decorative shields and

the lighter military accoutrements were thus ornamented in low relief, and on the high cruppered and high peaked saddles it was abundantly displayed. In the sixteenth century work of Germany it seems to have received an admixture of finely-pounded lithographic stone, or hone stone, by which it became of such hardness as to be taken for sculpture in these materials. Its chief use, however, was for the decoration of the caskets and ornamental objects which make up the refinement of domestic life, and the base representation of it on our picture frames claims a noble ancestry.

Its tenacity, when well prepared, is exceedingly great, and I have used it on glass, on polished marble, on porcelain, and such like non-absorbent surfaces, from which it can scarcely be separated without destruction of its base. Indeed, for miniature art gesso possesses innumerable advantages not presented by any other medium, but is hardly available for larger works.

Time and space will not permit my entering more fully into these two forms of plastic art; but seeing that we are annually receiving such large

accessions to the numbers of our modellers, and as, of course, it is not possible for all these to achieve success in, or find a means of living by, the art of sculpture in marble, I have sought to indicate a home-art means by which, at very moderate cost, they can bring their labours in useful form before the world, and at the same time learn and live.

G. T. ROBINSON.

IV. OF CAST IRON.

Cast iron is nearly our humblest material, and with associations less than all artistic, for it has been almost hopelessly vulgarized in the present century, so much so, that Mr. Ruskin, with his fearless use of paradox to shock one into thought, has laid it down that cast iron is an artistic solecism, impossible for architectural service now, or at any time. And yet, although we can never claim for iron the beauty of bronze, it is in some degree a parallel material, and has been used with appreciation in

many ways up to the beginning of this century.

Iron was already known in Sussex at the coming of the Romans. Throughout this county and Kent, in out of the way farm-houses, iron fire-backs to open hearths, fine specimens of the founder's art, are still in daily use as they have been for three hundred years or more. Some have Gothic diapers and meanders of vine with heraldic badges and initials, and are evidently cast from models made in the fifteenth century, patterns that remained in stock and were cast from again and again. Others, of the following centuries, have coat-arms and supporters, salamanders in the flames, figures, a triton or centaur, or even a scene, the Judgment of Solomon, or Marriage of Alexander, or, more appropriately, mere pattern-work, vases of flowers and the like. However crude they may be, and some are absurdly inadequate as sculpture, the sense of treatment and relief suitable to the material never fails to give them a fit interest.

With these backs cast-iron fire-dogs are often found, of which some Gothic examples also remain, simple in form

with soft dull modelling; later, these were often a mere obelisk on a base surmounted by a ball or a bird, or rude terminal figures; sometimes a more delicate full figure, the limbs well together, so that nothing projects from the general post-like form; and within their limitations they are not without grace and character.

In Frant church, near Tunbridge, are several cast-iron grave slabs about six feet long by half that width, perfectly flat, one with a single shield of arms and some letters, others with several; they are quite successful, natural, and not in the least vulgar.

Iron railings are the most usual form of cast iron as an accessory to architecture; the earlier examples of these in London are thoroughly fit for their purpose and their material; sturdily simple forms of gently swelling curves, or with slightly rounded reliefs. The original railing at St. Paul's, of Lamberhurst iron, is the finest of these, a large portion of which around the west front was removed in 1873. Another example encloses the portico of St. Martin's-in-the-Fields. The railing of the central area of Berkeley Square is beautifully

designed, and there are instances here, as in Grosvenor Square, where cast iron is used together with wrought, a difficult combination.

Balcony railings and staircase balustrades are quite general to houses of the late eighteenth century. Refined and thoroughly good of their kind, they never fail to please, and never, of course, imitate wrought iron. The design is always direct, unpretentious and effortless, in a manner that became at this time quite a tradition.

The verandahs, also, of which there are so many in Piccadilly or Mayfair, with posts reeded and of delicate profiles, are of the same kind, confessedly cast iron, and never without the characterizing dullness of the forms, so that they have no jutting members to be broken off, to expose a repulsive jagged fracture. The opposite of all these qualities may be found in the "expensive" looking railing on the Embankment enclosing the gardens, whose tiny fretted and fretful forms invite an experiment often successful.

It must be understood that cast iron should be merely a flat lattice-like design, obviously cast *in panels*, or

plain post and rail construction with cast uprights and terminal knops tenoned into rails, so that there is no doubt of straightforward unaffected fitting. The British Museum screen may be taken to instance how ample ability will not redeem false principles of design: the construction is not clear, nor are the forms sufficiently simple, the result being only a high order of common-place grandeur.

Even the lamp-posts set up in the beginning of the century for oil lights, a few of which have not yet been improved away from back streets, show the same care for appropriate form. Some of the Pall Mall Clubs, again, have well-designed candelabra of a more pretentious kind; also London and Waterloo Bridges.

The firegrates, both with hobs and close fronts, that came into use about the middle of the last century, are decorated all over the field with tiny flutings, beads, and leaf mouldings, sometimes even with little figure medallions, and carry delicacy to its limit. The better examples are entirely successful, both in form and in the ornamentation, which, adapted to this new purpose, does no more than gracefully acknow-

ledge its debt to the past, just as the best ornament at all times is neither original nor copied: it must recognize tradition, and add something which shall be the tradition of the future. The method followed is to keep the general form quite simple and the areas flat, while the decoration, just an embroidery of the surface, is of one substance and in the slightest possible relief. Other larger grates there were with plain surfaces simply framed with mouldings.

Even the sculptor has not refused iron. Pliny says there were two statues in Rhodes, one of iron and copper, and the other, a Hercules, entirely of iron. In the palace at Prague, there is a St. George horsed and armed, the work of the fourteenth century. The qualities natural to iron which it has to offer for sculpture may best be appreciated by seeing the examples at the Museum of Geology, in Jermyn Street. On the staircase there are two large dogs, two ornamental candelabra, and two figures; the dogs, although not fine as sculpture, are well treated, in mass and surface, for the metal. In the same museum there is a smaller

statue still better for surface and finish, a French work signed and dated 1841, and, therefore, half an antique. But for ordinary foundry-work without surface finish—probably the most appropriate, certainly the most available, method—the little lions on the outer rail at the British Museum are proof of how sufficient feeling for design will dignify any material for any object; they are by the late Alfred Stevens, and are thoroughly iron beasts, so slightly modelled that they would be only blocked out for bronze. In the Geological Museum are also specimens of Berlin and Ilseburg manufacture; they serve to point the moral that ingenuity is not art, nor tenuity refinement.

The question of rust is a difficult one, the oxide not being an added beauty like the patina acquired by bronze, yet the decay of cast iron is much less than is generally thought, especially on large smooth surfaces, if the casting has been once treated by an oil bath or a coating of hot tar: the celebrated iron pillar of Delhi, some twenty feet high, has stood for fourteen centuries, and shows, it is said, little evidence of decay. It would be

interesting to see how cast spheres of good iron would be affected in our climate, if occasionally coated with a lacquer. In painting, the range of tints best approved is black through grey to white: the simple negative grey gives a pleasant unobtrusiveness to the well-designed iron-work of the Northern Station in Paris, whereas our almost universal Indian red is a very bad choice; a hot coarse colour, you must see it, and be irritated, and it is surely the only colour that gets worse as it bleaches in the sun. Gilding is suitable to a certain extent: but for internal work the homely black-leading cannot be bettered.

To put together the results obtained in our examination of examples.

1. The metal must be both good and carefully manipulated.

2. The design must be thought out through the material and its traditional methods.

3. The pattern must have the ornament modelled, not carved, as is almost universally the case now, carving in wood being entirely unfit to give the soft suggestive relief required both by the nature of the sand mould into which it is impressed,

and the crystalline structure of the metal when cast.

4. Flat surfaces like grate fronts may be decorated with some intricacy if the relief is delicate. But the relief must be less than the basis of attachment, so that the moulding may be easily practicable, and no portions invite one to test how easily they might be detached.

5. Objects in the round must have a simple and substantial bounding, form with but little ornament, and that only suggested. This applies equally to figures. In them homogeneous structure is of the first importance.

6. When possible, the surfaces should be finished and left as a metal casting. It may, however, be entirely gilt. If painted, the colour must be neutral and grey.

Casting in iron has been so abased and abused that it is almost difficult to believe that the metal has something to offer to the arts. At no other time and in no other country would a national staple commodity have been so degraded. Yet in its strength under pressure, but fragility to a blow, in certain qualities of texture and of required manipulation, it invites a

specially characterized treatment in the design, and it offers one of the few materials naturally black available in the colour arrangement of interiors.

W. R. LETHABY.

V. OF DYEING AS AN ART.

Dyeing is a very ancient art ; from the earliest times of the ancient civilizations till within about forty years ago, there had been no essential change in it, and not much change of any kind. Up to the time of the discovery of the process of Prussian-blue dyeing in about 1810 (it was known as a *pigment* thirty or forty years earlier), the only changes in the art were the result of the introduction of the American insect dye (cochineal), which gradually superseded the European one (kermes) and the American wood-dyes now known as logwood and Brazil-wood : the latter differs little from the Asiatic and African Red Saunders, and other red dye-woods ; the former has cheapened and worsened black-dyeing, in so far as it has taken the place of the

indigo-vat as a basis. The American quercitron bark gives us also a useful additional yellow dye.

These changes, and one or two others, however, did little towards revolutionizing the art : that revolution was left for our own days, and resulted from the discovery of what are known as the Aniline dyes, deduced by a long process from the plants of the coal measures. Of these dyes it must be enough to say that their discovery, while conferring the greatest honour on the abstract science of chemistry, and while doing great service to capitalists in their hunt after profits, has terribly injured the *art* of dyeing, and for the general public has nearly destroyed it as an *art*. Henceforward there is an absolute divorce between the *commercial process* and the *art* of dyeing. Anyone wanting to produce dyed textiles with any artistic quality in them must entirely forego the modern and commercial methods in favour of those which are at least as old as Pliny, who speaks of them as being old in his time.

Now, in order to dye textiles in patterns or otherwise, we need four colours to start with : to wit, blue, red,

yellow, and brown; green, purple, black, and all intermediate shades can be made from a mixture of these colours.

Blue is given us by indigo and woad, which do not differ in colour in the least, their chemical product being the same. Woad may be called northern indigo, or indigo tropical, or sub-tropical woad.

Note that until the introduction of Prussian blue about 1810 there was *no* other blue dye except this indigo-tine that could be called a dye; the other blue dyes were mere stains which would not bear the sun for more than a few days.

Red is yielded by the insect dyes kermes, lac-dye, and cochineal, and by the vegetable dye madder. Of these, kermes is the king; brighter than madder and at once more permanent and more beautiful than cochineal: the latter on an aluminous basis gives a rather cold crimson, and on a tin basis a rather hot scarlet (*e.g.* the dress-coat of a line officer). Madder yields on wool a deep-toned blood-red, somewhat bricky and tending to scarlet. On cotton and linen, all imaginable shades of red according to the process.

It is not of much use in dyeing silk, which it is apt to "blind;" *i.e.* it takes off the gloss. Lac-dye gives a hot and not pleasant scarlet, as may be noted in a private militia-man's coat. The French liners' trousers, by the way, are or were, dyed with madder, so that their countrymen sometimes call them the "Madder-wearers;" but their cloth is somewhat too cheaply dyed to do credit to the dry-saltery.

Besides these permanent red dyes there are others produced from woods, called in the Middle Ages by the general name of "Brazil;" whence the name of the American country, because the conquerors found so much dyeing-wood growing there. Some of these wood-dyes are very beautiful in colour; but unluckily they are none of them permanent. As you may see by examining the beautiful stuffs of the thirteenth and fourteenth centuries at the South Kensington Museum, in which you will scarcely find any red, but plenty of fawn-colour, which is in fact the wood-red of 500 years ago thus faded. If you turn from them to the Gothic tapestries, and note the reds in them, you will have the measure of the relative permanence of kermes and

"Brazil," the tapestry reds being all dyed with kermes. The Medieval dyers must be partly excused, however, because "Brazil" is especially a silk dye; kermes sharing somewhat in the ill qualities of madder for silk: though I have dyed silk in kermes and got very beautiful and powerful colours by means of it.

Yellow dyes are chiefly given us by weld (sometimes called wild mignonette), quercitron bark (above mentioned), and old fustic, an American dye-wood. Of these weld is much the prettiest, and is the yellow silk-dye *par excellence*, though it dyes wool well enough. But yellow dyes are the commonest to be met with in nature, and our fields and hedgerows bear plenty of greening-weeds, as our forefathers called them; since they used them chiefly for greening blue woollen cloth; for as you may well believe, they, being good colourists, had no great taste for yellow woollen stuff. Dyers'-broom, saw-wort, the twigs of the poplar, the osier, and the birch, heather, broom, flowers, and twigs, will all of them give yellows of more or less permanence. Of these I have tried poplar and osier twigs, which both

gave a strong yellow, but the former not a very permanent one.

Speaking generally, yellow dyes are the least permanent of all, as once more you may see by looking at an old tapestry, in which the greens have always faded more than the reds or blues; the best yellow dyes, however, lose only their brighter shade, the "lemon" colour, and leave a residuum of brownish yellow, which still makes a kind of a green over the blue.

Brown is best got from the roots of the walnut tree, or in their default from the green husks of the nuts. This material is especially best for "saddening," as the old dyers used to call it. The best and most enduring blacks also were done with this simple dye-stuff, the goods being first dyed in the indigo or woad-vat till they were a very dark blue and then browned into black by means of the walnut-root. Catechu, the inspissated juice of a plant or plants, which comes to us from India, also gives rich and useful permanent browns of various shades.

Green is obtained by dyeing a blue of the required shade in the indigo-vat, and then greening it with a good yellow dye, adding what else may be

necessary (as *e.g.* madder), to modify the colour according to taste.

Purple is got by blueing in the indigo-vat, and afterwards by a bath of cochineal, or kermes, or madder; all intermediate shades of claret and murrey, and russet can be got by these drugs helped out by "saddening."

Black, as aforesaid, is best made by dyeing dark blue wool with brown; and walnut is better than iron for the brown part, because the iron-brown is apt to rot the fibre; as once more you will see in some pieces of old tapestry or old Persian carpets, where the black is quite perished, or at least in the case of the carpet gone down to the knots. All intermediate shades can, as aforesaid, be got by the blending of these prime colours, or by using weak baths of them. For instance, all shades of flesh colour can be got by means of weak baths of madder and walnut "saddening;" madder or cochineal mixed with weld give us orange, and with saddening, all imaginable shades between yellow and red, including the ambers, maize-colour, etc. The crimsons in Gothic tapestries *must* have been got by

dyeing kermes over pale shades of blue, since the crimson red-dye cochineal had not yet come to Europe.

A word or two (entirely unscientific) about the processes of this old-fashioned or artistic dyeing.

In the first place, all *dyes* must be soluble colours, differing in this respect from *pigments*; most of which are insoluble, and are only very finely divided, as *e.g.* ultra-marine, umber, terra-verte.

Next, dyes may be divided into those which need a mordant and those which do not; or, as the old chemist Bancroft very conveniently expresses it, into *adjective* and *substantive* dyes.

Indigo is the great substantive dye: the indigo has to be de-oxidized and thereby made soluble, in which state it loses its blue colour in proportion as the solution is complete: the goods are plunged into this solution and worked in it "between two waters," as the phrase goes, and when exposed to the air the indigo they have got on them is swiftly oxidized, and once more becomes insoluble. This process is repeated till the required shade is got. All shades of blue can be got by this means, from the pale "watchet,"

as our forefathers called it, up to the blue which the eighteenth century French dyers called "Bleu d'enfer." Navy Blue is the politer name for it to-day in England. I must add that though this seems an easy process, the setting of the blue-vat is a ticklish job, and requires, I should say, more experience than any other dyeing process.

The brown dyes, walnut and catechu, need no mordant, and are substantive dyes; some of the yellows also can be dyed without mordant, but are much improved by it. The red dyes, kermes and madder, and the yellow dye weld, are especially mordant or adjective dyes: they are all dyed on an aluminous basis. To put the matter plainly, the goods are worked in a solution of alum (usually with a little acid added) and after an interval of a day or two (ageing) are dyed in a bath of the dissolved dye-stuff.

A *lake* is thus formed on the fibre which is in most cases very durable. The effect of this "mordanting" of the fibre is clearest seen in the madder-dering of printed cotton goods, which are first printed with aluminous mordants of various degrees of strength

(or with iron if black is needed, or a mixture of iron with alumina for purple), and then dyed wholesale in the madder-beck: the result being that the parts which have been mordanted come out various shades of red, etc., according to the strength or composition of the mordant, while the unmordanted parts remain a dirty pink, which has to be "cleared" into white by soaping and exposure to the sun and air; which process both brightens and fixes the dyed parts.

Pliny saw this going on in Egypt, and it puzzled him very much, that a cloth dyed in *one* colour should come out coloured *diversely*.

That reminds me to say a word on the fish-dye of the ancients: it was a *substantive* dye and behaved somewhat as indigo. It was very permanent. The colour was a real purple in the modern sense of the word, *i.e.* a colour or shades of a colour between red and blue. The real *Byzantine* books which are written on purple vellum give you some, at least, of its shades. The ancients, you must remember, used words for colours in a way that seems vague to us, because they were generally thinking of the *tone* rather than

the *tint*. When they wanted to *specify* a red dye they would not use the word *purpureus*, but *coccineus*, *i.e.*, scarlet of kermes.

The art of dyeing, I am bound to say, is a difficult one, needing for its practice a good craftsman, with plenty of experience. Matching a colour by means of it is an agreeable but somewhat anxious game to play.

As to the artistic value of these dye stuffs, most of which, together with the necessary mordant alumina, the world discovered in early times (I mean early *historical* times), I must tell you that they all make in their simplest forms beautiful colours; they need no muddling into artistic usefulness, when you need your colours bright (as I hope you usually do), and they can be modified and toned without dirtying, as the foul blotches of the capitalist dyer cannot be. Like all dyes, they are not eternal, the sun in lighting them and beautifying, them, consumes them; yet gradually, and for the most part kindly; as (to use my example for the last time in this paper), you will see if you look at the Gothic tapestries in the drawing-room at Hampton Court. These

colours in fading still remain beautiful, and never, even after long wear, pass into nothingness, through that stage of livid ugliness which distinguishes the commercial dyes as nuisances, even more than their short and by no means merry life.

I may also note that no textiles dyed blue or green, otherwise than by indigo, keep an agreeable colour by candle-light: many quite bright greens turning into sheer drab. A fashionable blue which simulates indigo turns into a slaty purple by candle-light; and Prussian blues are also much damaged by it. I except from this condemnation a commercial green known as gas-green, which is as abominable as its name, both by daylight and gaslight, and indeed one would almost expect it to make unlighted midnight hideous.

WILLIAM MORRIS.

VI. OF EMBROIDERY.

The technicalities of Embroidery are very simple and its tools few—practically consisting of a needle, and nothing else. The work can be wrought loose in the hand, or stretched in a frame, which latter mode is often advisable, always when smooth and minute work is aimed at. There are no mysteries of method beyond a few elementary rules that can be quickly learnt; no way to perfection except that of care and patience and love of the work itself. This being so, the more is demanded from *design* and *execution*: we want also complete triumph over the limitations of process and material, and what is equally important, suitability of purpose. The latitude allowed to the worker; the lavishness and ingenuity displayed in the stitches employed; in short, the vivid expression of the worker's individuality, form a great part of the success of needlework.

The varieties of stitch are too many to be closely described without diagrams, but the chief are as follows:

Chain-stitch consists of loops simu-

lating the links of a simple chain. Some of the most famous work of the Middle Ages was worked in this stitch, which is enduring, and of its nature necessitates careful execution. We are more familiar with it in the dainty work of the seventeenth and eighteenth centuries, in the airy brightness and simplicity of which lies a peculiar charm, contrasted with the more pompous and pretentious work of the same period. This stitch is also wrought with a hook on any loose material stretched in a *tambour* frame.

Tapestry-stitch consists of stitches laid one beside another, and gives a surface slightly resembling that of tapestry. I give the name, as it is so often used, but it is vague, and leads to the confusion that exists in people's minds between loom-tapestry and embroidery. The stitch is particularly suitable for the drapery of figures and anything that requires a slight amount of shading or "painting."

Appliqué has been, and is still, a favourite method of work, which Vasari says Botticelli praised as being very suitable to processional banners and hangings used in the open air, as it is solid and enduring, also bold and

effective in style. It consists of designs embroidered on a stout ground and then cut out and laid on silk or velvet, and edged round with lines of gold or silk, and sometimes with pearls. It requires considerable dexterity and judgment in applying, as the work could well be spoilt by clumsy and heavy finishing. It is now looked upon as solely ecclesiastical, I believe, and is associated in our minds with garish red, gold and white. Another form of applied work is done by laying down gold threads or silken ones directly on to the silk or linen ground-work to be decorated; the effect of this tracery with a little closer work here and there is very delicate.

Couching is an effective method of work, in which broad masses of silk or gold thread are laid down and secured by a net-work or diaper of crossing threads, through which the under surface shines very prettily. Of this work there are as many varieties as the worker has invention for.

Patchwork. The ingenious coverlets of our grandmothers, formed of scraps of old gowns pieced together in certain symmetrical forms, constitute the romance of family history, but this

method has an older origin than would be imagined. Queen Isis-em-Kheb's embalmed body went down the Nile to its burial-place under a canopy that was lately discovered, and is preserved in the Boulak Museum. It consists of many squares of gazelle-hide of different colours sewn together and ornamented with various devices. Under the name of patchwork or mosaic-like piecing together of different coloured stuffs, comes also the Persian work made at Resht. Bits of fine cloth are cut out for leaves, flowers, and so forth, and neatly stitched together with great accuracy. This done, the work is further carried out and enriched by chain and other stitches. The result is perfectly smooth flat work, no easy feat when done on a large scale, as it often is.

Darning and running need no further explanation. The former stitch is familiar to us in the well-known Cretan and Turkish cloths: the stitch here is used mechanically in parallel lines, and simulates weaving, so that these handsome borders in a deep rich red might as well have come from the loom as from the needle. Another method of darning is looser

and coarser, and suitable only for cloths and hangings not subject to much wear and rubbing; the stitches follow the curves of the design, which the needle *paints*, as it were, shading and blending the colours. It is necessary to use this facility for shading temperately, however, or the flatness essential to decorative work is lost.

The foregoing is a rough list of stitches which could be copiously supplemented, but that I am obliged to pass on to another important point, that of *design*. If needlework is to be looked upon seriously, it is necessary to secure appropriate and practicable designs. Where the worker does not invent for herself, she should at least interpret her designer, just as the designer interprets and does not attempt to imitate nature. It follows from this, that it is better to avoid using designs of artists who know nothing of the capacities of needlework, and design beautiful and intricate forms without reference to the execution, the result being unsatisfactory and incomplete. Regarding the design itself, broad bold lines should be chosen, and broad harmonious colour (which should be roughly plan-

ned before starting work), with as much minute work, and stitches introducing play of colour, as befits the purpose of the work and humour of the worker; there should be no scratching, no indefiniteness of form or colour, no vagueness that allows the eye to puzzle over the design—beyond that indefinable sense of mystery which arrests the attention and *withholds* the full charm of the work for a moment, to unfold it to those who stop to give it more than a glance. But there are so many different stitches and different modes of setting to work, that it will soon be seen that these few hints do not apply to all of them. One method, for instance, consists of trusting entirely to design, and leaves colour out of account: white work on white linen, white on dark ground, or black or dark blue upon white. Again, some work depends more on magnificence of colour than on form, as, for example, the handsome Italian hangings of the seventeenth century, worked in floss-silk, on linen sometimes, and sometimes on a dusky open canvas which makes the silks gleam and glow like precious stones.

In thus slightly describing the

methods chiefly used in embroidery, I do so principally from old examples, as modern embroidery, being a dilet-tante pastime, has little distinct character, and is, in its best points, usually imitative. Eastern work still retains the old professional skill, but beauty of colour is rapidly disappearing, and little attention is paid to durability of the dyes used. In speaking rather slightly of modern needlework, I must add that its non-success is often due more to the use of poor materials than to want of skill in working. It is surely folly to waste time over work that looks shabby in a month. The worker should use judgment and thought to procure materials, not necessarily rich, but each good and genuine of its kind. Lastly, she should not be sparing of her own handiwork, for, while a slightly executed piece of work depends wholly on design, in one where the actual stitchery is more elaborate, but the design less masterly, the patience and thought lavished on it render it in a different way equally pleasing, and bring it more within the scope of the amateur.

MAY MORRIS.

VII. OF LACE.

Lace is a term freely used at the present time to describe various sorts of open ornamental thread work, the characteristic of which is the contrasting of more or less closely-textured patterns with grounds or intervening spaces filled in with meshes of equal size or with cross ties, bars, etc. Whence it has come to pass that fabrics having an appearance of this description, such as embroideries upon nets, cut linen works, drawn thread works and machine woven counterfeits of lace-like fabrics are frequently called laces. But they differ in make from those productions of certain specialized handicrafts to which from the sixteenth to the eighteenth centuries lace owes its fame.

These specialized handicrafts are divisible into two branches. The one branch involves the employment of a needle to loop a continuous thread into varieties of shapes and devices: the other is in the nature of making corresponding or similar ornament by twisting and plaiting together a num-

ber of separate threads, the loose ends of which have to be fastened in a row on a cushion or pillow, the supply of the threads being wound around the heads of lengthened bobbins, so shaped for convenience in handling. The first-named branch is needlepoint lace-making, the second, bobbin or pillow lace-making. Needlepoint lace-making may be regarded as a species of embroidery, whilst bobbin or pillow lace-making is closely allied to the twisting and knotting together of threads for fringes. Embroidery, however, postulates a foundation of material to be enriched with needlework, whereas needlepoint and pillow lace are wrought independently of any corresponding foundation of material.

The production of slender needles and small metal pins is an important incident in the history of lace-making by hand. Broadly speaking, the manufacture for a widespread consumption of such metal pins and needles, does not date earlier than the fourteenth century. Without small implements of this character delicate lace-making is not possible. It is therefore fair to assume that although historic nations like the

Egyptian, Assyrian, Hebrew, Greek and Roman made use of fringes and knotted cords upon their hangings, cloaks and tunics, lace was unknown to them. Their bone, wooden or metal pins and needles were suited to certain classes of embroidery and to the making of nets, looped cords, etc., but not to lace-making as we know it from the early days of the sixteenth century.

About the end of the fifteenth century, with the development in Europe of fine linen for under-clothing, collars and cuffs just visible beyond the outer garments came into vogue, and a taste was speedily manifested for trimming linen under-shirts, collars and cuffs with insertions and borders of kindred material. This taste seems to have been first displayed in a marked manner by Venetian and Flemish women, for the earliest known books of engraved patterns for linen ornamental borders and insertions are those which were published during the commencement of the sixteenth century at Venice and Antwerp. But such patterns were designed in the first place for various sorts of embroidery upon a material; such as

darning upon canvas (*punto fa su la rete a maglia quadra*), drawn thread work of reticulated patterns (*punto tirato* or *punto a reticella*) and cut work (*punto tagliato*). Patterns for quite other sorts of work, such as point in the air (*punto in aere*), and thread work twisted and plaited by means of little leaden weights or bobbins (*merletti a piombini*), were about thirty years later in publication. These two last-named classes of work are respectively identifiable (*punto in aere*) with needlepoint, and (*merletti a piombini*) with bobbin lace-making; and they seem to date from about 1540.

The sixteenth century and earliest known needlepoint laces (*punt in aere*), are of narrow lengths or bands, the patterns of which are composed principally of repeated open squares filled in with circular star and other geometric shapes set upon diagonal and cross lines which radiate from the centre of each square to its corners and sides. When the bands were to serve as borders they would have a dentated edging added to them; this edging might be made of either needlepoint or bobbin lace. As time

went on the dimensions of both bands and vandykes so increased that, besides serving as a trimming to linen, lace of considerable width and various shapes came to be made, and ruffs, collars and cuffs to be wholly made of it. Such lace was thin and wiry in appearance. The leading lines of the patterns formed squares and geometrical figures, amongst which were disposed small wheel and seed forms, little triangles, and such like. A few years later the details of these geometrically planned patterns became more varied, tiny human figures, fruits, vases and flowers, being used as ornamental details. But a more distinct change in character of pattern was effected when flowing scrolls with leaf and blossom devices, held together by means of little ties or bars, were adopted. Different portions of the scrolls and blossoms with their connecting links or bars would often be enriched with little loops or *picots*, with stitched reliefs, and varieties of close and open work. Then came a taste for arranging the bars or ties into trellis grounds, or grounds of hexagons, over which small ornamental devices would be scattered in

balanced groups. At the same time, the bobbin or pillow lace workers produced equal meshed grounds of plaited threads. This inventiveness on the part of the bobbin or pillow workers reacted upon the needlepoint workers, who in their turn produced still more delicate grounds with meshes of single and double twisted threads.

Lace, passing from stage to stage, thus became a filmy tissue or fabric, and its original use as a somewhat stiff, wiry-looking trimming to linen, consequently changed. Larger articles than borders, collars and cuffs, were made of the new filmy material, and lace flounces, veils, loose sleeves, curtains, and bed-covers were produced. This transition may be traced through the first hundred and twenty years of lace-making. It culminated during the succeeding ninety years in a development of fanciful pattern-making, in which realistic representation of flowers, trees, cupids, warriors, sportsmen, animals of the chase, emblems of all sorts, rococo and architectural ornament, is typical. Whilst the eighteenth century may perhaps be regarded as a period of questionable propriety in the employment of orna-

ment appropriate to the twisting, plaiting and looping together of threads, it is nevertheless notable for *tours de force* in lace-making achieved without regard to cost or trouble. From this stage, the climax of which may be placed about 1760, the designing of lace patterns declined: and from the end of the eighteenth, to the first twenty years or so of the nineteenth, centuries, laces, although still made with the needle and bobbins, became little more than finely-meshed nets powdered over with dots or leaves, or single blossoms, or tiny sprays.

Within the limits of a brief note like the present, it is not possible to discuss local peculiarities in methods of work and styles of design which established the characters of the various Venetian and other Italian points, of the French Points of Alençon and Argentan, of the cloudy Valenciennes, Mechlin and Brussels laces. Neither can one touch upon the nurturing of the industry by nuns in convents, by workers subsidized by State grants and so forth. It would require more space than is available to fairly discuss what styles of ornament are least or most suited

to lace-making; or whether lace is less rightly employed as a tissue for the making of entire articles of costume or of household use, than as an ornamental accessory or trimming to costume.

Whilst very much lace is a fantastic adjunct to costume, serving a purpose sometimes like that of *ap-poggiaturæ* and *fiorituri* in music, other lace, such as the carved ivory-looking scrolls of Venetian raised points, which are principally associated with the *jabots* and ruffles of kings, ministers, and marshals, and with the ornamentation of priests' vestments, certainly occupies a dignified rank. The characteristics of twisted and plaited threads are more salient in laces of comparatively small dimensions than in laces of great size, which overwhelm rather than give fair play to the minuteness and finish of the hand work. The aim of the lace-maker must be to secure a quality of preciousness. The *via media* to this quality lies between two extremes; namely, applying dainty threads to the interpretation of badly shaped and ill-grouped forms, on the one hand, and on the other hand, adopting

ornament the style of which depends upon largeness of detail and massiveness in grouping. Without finish of handicraft, producing beautiful ornament suited to the material in which it is expressed, lace worthy the name cannot be made.

The industry is still pursued in France, Belgium, Venice, and Ireland. Honiton acquired a notoriety for its pillow laces, many of which some hundred years ago were as varied and well executed as Brussels pillow laces. Other English towns followed the lead of Mechlin and Valenciennes, but were never as successful as their leaders. Bohemia, Russia, and the Auvergne produce quantities of pillow laces, having little pretence to artistic design, though capable of pretty effects when artistically worn. There is no question that the want of a sustained intelligence in appreciating ingenious handmade laces, has told severely upon the industry; and as with other artistic handicrafts, so with lace-making, machinery has very considerably supplanted the hand. There is at present a limited revival in the demand for handmade laces, and efforts are made at certain leading

centres to give new life to the industry by infusing into it artistic feeling derived from a study of work done during the periods when the art flourished.

ALAN S. COLE.

VIII. OF BOOK ILLUSTRATION AND BOOK DECORATION.

Book illustration is supposed to have made great advances in the last few years. No doubt it has, but these advances have not been made on any definite principle, but, as it were, in and out of a network of cross-purposes. No attempt has been made to classify illustration in relation to the purpose it has to fulfil.

Broadly speaking, this purpose is three-fold. It is either utilitarian, or partly utilitarian partly artistic, or purely artistic. The first may be dismissed at once. Such drawings as technical diagrams must be clear and accurate, but by their very nature they are non-artistic, and in regard to art

it is a case of "hands off" to the draughtsman.

Illustration as an art, that is, Book Decoration, begins with the second class. From this stand-point an illustration involves something more than mere drawing. In the first place, the drawing must illustrate the subject, but as the drawing will not be set in a plain mount, but surrounded or bordered by printed type, there is the further problem of the relation of the drawing to the printed type. The relative importance attached to the printed type or the drawing is the crucial point for the illustrator. If all his thoughts are concentrated on his own drawing, one line to him will be much as another, but if he considers his illustration as going with the type to form one homogeneous design, each line becomes a matter of deliberate intention.

Now, in the early days of printing, when both type and illustration were printed off a single block, the latter stand-point was adopted as a matter of course, and as the art developed and men of genuine ability applied themselves to design, this intimate relation between printer and designer

produced results of inimitable beauty. Each page of a fine Aldine is a work of art in itself. The eye can run over page after page for the simple pleasure of its decoration. No black blots in a sea of ignoble type break the quiet dignity of the page; each part of it works together with the rest for one premeditated harmony. But gradually, with the severance of the arts, the printer lost sight of the artist, and the latter cared only for himself; and there came the inevitable result which has followed this selfishness in all the other arts of design. Printing ceased to be an art at all, and the art of book decoration died of neglect, the illustrator made his drawing without thought of the type, and left it to the printer to pitch it into the text, and reproduce it as best he could.

The low-water mark in artistic illustration was reached perhaps in the early part of this century, and the greatest offender was Turner himself. The illustrations which Turner made for Rogers' Poems show no sort of modification of his habitual practice in painting. They may have been beautiful in themselves, but it evidently never entered into Turner's head that the

method, which was admirable in a picture aided by all the resources of colour, was beside the mark when applied to the printed page with all the limitations of black and white and the simple line. One looks in vain in Turner's illustrations for any evidence that he was conscious of the existence of the rest of the page at all. Something more than a landscape painter's knowledge of drawing is necessary. The custom of getting illustrations from painters who have little knowledge of decorative design has led to the invention of all sorts of mechanical processes in order to transfer easel-work direct to the printed page. The effect of this upon book-decoration has been deadly. Process-work of this sort has gone far to kill wood-engraving; and as to its result, instead of a uniform texture of line woven as it were over the entire page, the eye is arrested by harsh patches of black or grey which show a disregard of the printed type which is little less than brutal. Leaving recent work out of account, one exception only can be made, and that is in the case of William Blake.

The inherent conditions of Book-Decoration point to the line drawn by

hand, and reproduced, either by wood engraving or by direct facsimile process, as its proper method. Indeed, the ideal of paginal beauty would be reached by leaving both the text and the illustrative design to hand, if not to one hand. This, however, is out of the question; the cost alone is prohibitive. The point for the book-decorator to consider is, what sort of line will range best with the type. In the case of the second division of our classification, which, in default of a better name, may be called "record work," it is impossible to apply to the line the amount of abstraction and selection which would be necessary in pure design. To do so, for instance, in the case of an architectural illustration, would destroy the "vraisemblance" which is of the essence of such a drawing. Even in this case, however, the line ought to be very carefully considered. It is important to recollect that the type establishes a sort of scale of its own, and, taking ordinary lettering, this would exclude very minute work where the lines are close together and there is much cross-hatching; and also simple outline work such as Retsch used

to labour at, for the latter errs on the side of tenuity and meagreness as much as process reproduction of brush-work sins in the opposite extreme. The line used in architectural illustration should be free, accurate, and unfaltering, drawn with sufficient technical knowledge of architecture to enable the draughtsman to know where he can stop without injury to his subject. The line should not be obstinate, but so light and subtle as to reflect without effort each thought that flits across the artist's mind. Vierge has shown how much can be done in this way. With a few free lines and the contrast of some dark piece of shading in exactly the right place, he will often tell you more of a subject than will the most elaborately finished picture. This is the method to aim at in architectural illustration. The poetry of architecture and its highest qualities of dignity of mass and outline are smothered by that laborious accuracy which covers every part of the drawing with a vain repetition of unfeeling lines.

Where, however, the illustration is purely imaginative, the decorative stand-point should be kept steadily in view, and the process of selection and

abstraction carried very much further. Here, at length, the illustrator can so order his design that the drawing and the printed type form a single piece of decoration, not disregarding the type, but using it as in itself a means of obtaining texture and scale and distributed effect. The type is, as it were, the technical datum of the design, which determines the scale of the line to be used with it. With a wiry type, no doubt a wiry drawing is desirable, but the types of the great periods of printing are firm in outline and large and ample in distribution. Assuming, then, that one of these types can be used, the line of the accompanying design should be strongly drawn, and designed from end to end with full allowance for the white paper. No better model can be followed than Dürer's woodcuts. The amount of work which Dürer would get out of a single line is something extraordinary, and perhaps to us impossible, for in view of our total absence of tradition and complex modern ideas, probably no modern designer can hope to attain to the great German's magnificent directness and tremendous intensity of expression.

Deliberate selection, both in subject and treatment, becomes therefore a matter of the first importance. The designer should reject subjects which do not admit of a decorative treatment. His business is not with science, or morals, or theology, but with art for its own sake; he should, therefore, select his subject with a single eye to its artistic possibilities. As to the line itself, it is impossible to offer any suggestion, for the line used is as much a part of the designer's idea, as the words of a poem are of a poet's poetry; and the invention of these must come of itself. But once in consciousness, the line must be put under rigid control as simply a means of expression. There is an insidious danger in the line. Designers sometimes seem to be inebriated with their own cunning; they go on drawing line after line, apparently for the simple pleasure of deftly placing them side by side, or at best to produce some spurious imitation of texture. As soon as the line is made an end in itself, it becomes a wearisome thing. The use of the line and the imitation of texture should be absolutely subordi-

nated to the decorative purposes of the design, and the neglect of this rule is as bad art as if a musician, from perverse delight in the intricacies of a fugue, were to lose his theme in a chaos of counterpoint.

If, then, to conclude, we are to return to the best traditions of Book Decoration, the artist must abandon the selfish isolation in which he has hitherto worked. He must regard the printed type not as a necessary evil, but as a valuable material for the decoration of the page, and the type and the illustration should be considered in strict relation to each other. This will involve a self-restraint far more rigid than any required in etching, because the point to be aimed at is not so much the direct suggestion of nature, as the best decorative treatment of the line in relation to the entire page. Thus, to the skill of the draughtsman must be added the far-seeing imagination of the designer, which, instead of being content with a hole and corner success, involving disgrace to the rest of the page, embraces in its consciousness all the materials available for the beautification of the page as a

whole. It is only by this severe intellectual effort, by this self-abnegation, by this ready acceptance of the union of the arts, that the art of book illustration can again attain to a permanent value.

REGINALD T. BLOMFIELD.

IX. OF DESIGNS AND WORKING DRAWINGS.

There is some difficulty in saying anything apropos to an exhibition yet to be formed—and it is likely that these remarks on Designs and Working Drawings may be out of all proportion to the show of such drawings at the Arts and Crafts; but there can be little doubt that among them there will be more than enough to illustrate what is here said; and, on the other hand, what is here said may help towards their just appreciation. That is the occasion, as it is the one excuse, for this short article.

From the point of view of the craftsman the most interesting drawings are working drawings—just the

last to be appreciated by the public, because they are the last to be understood. The most admired of show drawings are to us craftsmen comparatively without interest. We recognize the "competition" drawing at once: we see how it was made to secure the commission, and not with a view to its effect in execution (which is the true and only end of a design), and we do not wonder at the failure of competitions in general. For the man who cares least, if even he knows, how a design will appear in execution, is the most likely to perpetrate a prettiness which will gain the favour of the inexpert, with whom the selection is likely to rest.

The general public, and all in fact who are technically ignorant on the subject, need to be warned that the most attractive and what are called "taking" drawings are just those which are least likely to be designs—still less *bonâ fide* working drawings. The real workman has not the time, even if he had the inclination, to finish-up his drawings to the point that pleases generally; the inventive spirit has not the patience. We have each of us the failings complementary to our

faculties, and *vice versâ*; and you will usually find—certainly it is my experience—that the makers of very elaborately finished drawings seldom do anything more than what we have seen before; and that men of any individuality, actual designers that is to say, have a way of considering a drawing finished as soon as ever it expresses what they mean.

You may take it, then, as a general rule that highly finished and elaborate drawings are got up for show, "finished for exhibition" as they say (in compliance with the supposed requirements of an exhibition rather than with a view to practical purposes), and that drawings completed only so far as is necessary, precise in their details, disfigured by notes in writing, sections and so on, are at least genuine workaday designs.

If you ask what a design should be like—well, like a design. It is altogether a different thing from a picture; it is almost the reverse of it. Practically no man has, as I said, the leisure, even if he had the ability, to make an effective finished picture of a thing yet to be carried out—perhaps *not* to be carried out. This last is a most

serious consideration for him, and may have a sad effect upon his work. The artist who could afford thus to give himself away gratis, would certainly not do so; the man who might be willing to do it, could not; for if he has "got no work to do"—that is at least presumptive evidence that he is not precisely a master of his craft.

The design that looks like a picture is likely to be at best a reminiscence of something done before; and the more often it has been done the more likely it is to be pictorially successful—and by so much the less is it strictly speaking a design.

This applies especially to designs on a small scale, such as are usually submitted to catch the rare commission. To imitate in a full sized cartoon the texture of material, the accident of reflected lights, and other such accidents of effect, is sheer nonsense, which no practical workman would think of. A painter put to the uncongenial task of decorative design might be excused for attempting to make his productions pass muster by workmanship excellent in itself, although not in the least to the point: one does what one can, or what one

must; and if a man has a faculty he needs must show it. Only, the perfection of painting will not, for all that, make design.

In the first small sketch-design, everything need not of course be expressed; but it should be indicated—for the purpose is simply to explain the scheme proposed: so much of pictorial representation as may be necessary to that is desirable, and no more. It should be in the nature of a diagram, specific enough to illustrate the idea, and how it is to be worked out. It ought by strict rights to commit one definitely to a certain method of execution, as a written specification would; and may often with advantage be helped out by written notes, which explain more definitely than any pictorial rendering just how this is to be wrought, that cast, the other chased, and so on, as the case may be.

Whatever the method of expression the artist may adopt, he should be perfectly clear in his own mind how his design is to be worked out—and he ought to make it clear also to anyone with sufficient technical knowledge to understand a drawing.

In the first sketch for a window, for

example, he need not show every lead and every piece of glass; but there should be no possible mistake as to how it is to be glazed, or which is "painted" glass and which is "mosaic." To omit the necessary bars in a sketch for glass seems to me a weak concession to the prejudice of the public. One *may* have to concede such points sometimes; but the concession is due less to necessity than to the, what shall we call it?—not perhaps exactly the cowardice, but at all events the timidity, of the artist.

In a full sized working drawing or cartoon everything material to the design should be expressed, and that as definitely as possible. In a cartoon for glass (to take again the same example) every lead-line should be shown as well as the saddle bars; to omit them is about as excusable as it would be to leave out the sections from a design for cabinet work. It is contended sometimes that such details are not necessary, that the artist can bear all that in mind. Doubtless he can, more or less; but I am inclined to believe more strongly in the *less*. At any rate he will much more certainly have them in view if he keeps them

visibly before his eyes. One thing that deters him is the fear of offending the client, who will not believe, when he sees leads and bars in a drawing, how little they are likely to assert themselves in the glass.

Very much the same thing applies to designs and working drawings generally. A thorough craftsman never suggests a form or colour without realizing in his own mind how he will be able to get it in the actual work; and in his working drawing he explains that fully, making allowance even for some not impossible dulness of apprehension on the part of the executant. Thus, if a thing is to be woven he shows the cards to be employed, he arranges what parts are "single," what "double," as the weavers call it, what changes in the shuttle are proposed, and by the crossing of which threads certain intermediate tints are to be obtained.

Or again, if it is for wall paper printing, he arranges, not only for the blocks, but the order in which they shall be printed; and provides for possible printing in "flock" or for the printing of one transparent colour over another, so as to get more

colours than there are blocks used, and so on.

In either case, too, he shows quite plainly the limits of each colour, not so much seeking the softness of effect which is his ultimate aim, as the precision which will enable the block- or card-cutter to see at a glance what he means, and that even at the risk of a certain hardness in his drawing; for the drawing is in itself of no account; it is only the means to an end; and his end is the stuff, the paper, or whatever it may be, *in execution*.

A workman intent on his design will sacrifice his drawing to it—harden it, as I said, for the sake of emphasis, annotate it, patch it, cut it up, do anything to make his meaning clear to the workman who comes after him. It is as a rule only the dilettante who is dainty about preserving his drawings.

There may be some temptation to an artist very much in repute to be careful of his designs, and to elaborate them (himself, or by the hands of his assistants) because, so finished, they have a commercial value as drawings—but this is at best pot boiling; and the only men who are subject to this

temptation are just those who might be proof against it. Men so much in repute that even their working drawings are in demand, have no such urgent need to work for the pot; and the working drawings of men to whom the pounds and shillings must needs be a real consideration, are not sought after.

In the case of very smart and highly finished drawings by comparatively unknown designers—of ninety-nine out of a hundred, that is to say, or nine hundred and ninety-nine out of a thousand perhaps—elaboration implies, either that having little to say a man fills up his time in saying it at unnecessary length, or that he is working for exhibition.

And why not work for exhibition, it may be asked. There is a simple answer to that: the exhibition pitch is in much too high a key, and in the long run it will ruin the faculty of the workman who adopts it.

It is only fair to admit that an exhibition of fragmentary and unfinished drawings, soiled, tattered and torn, as they almost invariably come from the workshop or factory, would make a very poor show—and the Selection

Committee of the Society have to keep that in mind. It is for this reason that they insist upon some sort of frame to all drawings exhibited; for what is not worth a frame of some kind is probably not worth showing; and anyone who proposed to frame a drawing would naturally concern himself as to its appearance in its frame, and would endeavour to make it presentable. That is a very different thing from working it up to picture pitch; and no one who thinks about it, however slight his experience, will confound the two.

When all is said, designs exhibited appeal primarily to designers. *We* all want to see each other's work, and especially each other's way of working; but it should not be altogether uninteresting to the intelligent amateur to see what working drawings are, and to compare them with the kind of specious competition drawings by which he is so apt to be misled.

LEWIS F. DAY.

CATALOGUE

NOTES.

Copyright.—It must be understood that the designs here shown are Copyright. No sketching is allowed in the Gallery without special permission obtained from the Secretary.

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Lectures.—A notice of the Lectures to be delivered in the Gallery during the course of the Exhibition appears upon pages 16-17 of this Catalogue.

The Catalogue.—Where the Exhibitor of a work is also the designer and executant, the name is not repeated in the Catalogue.

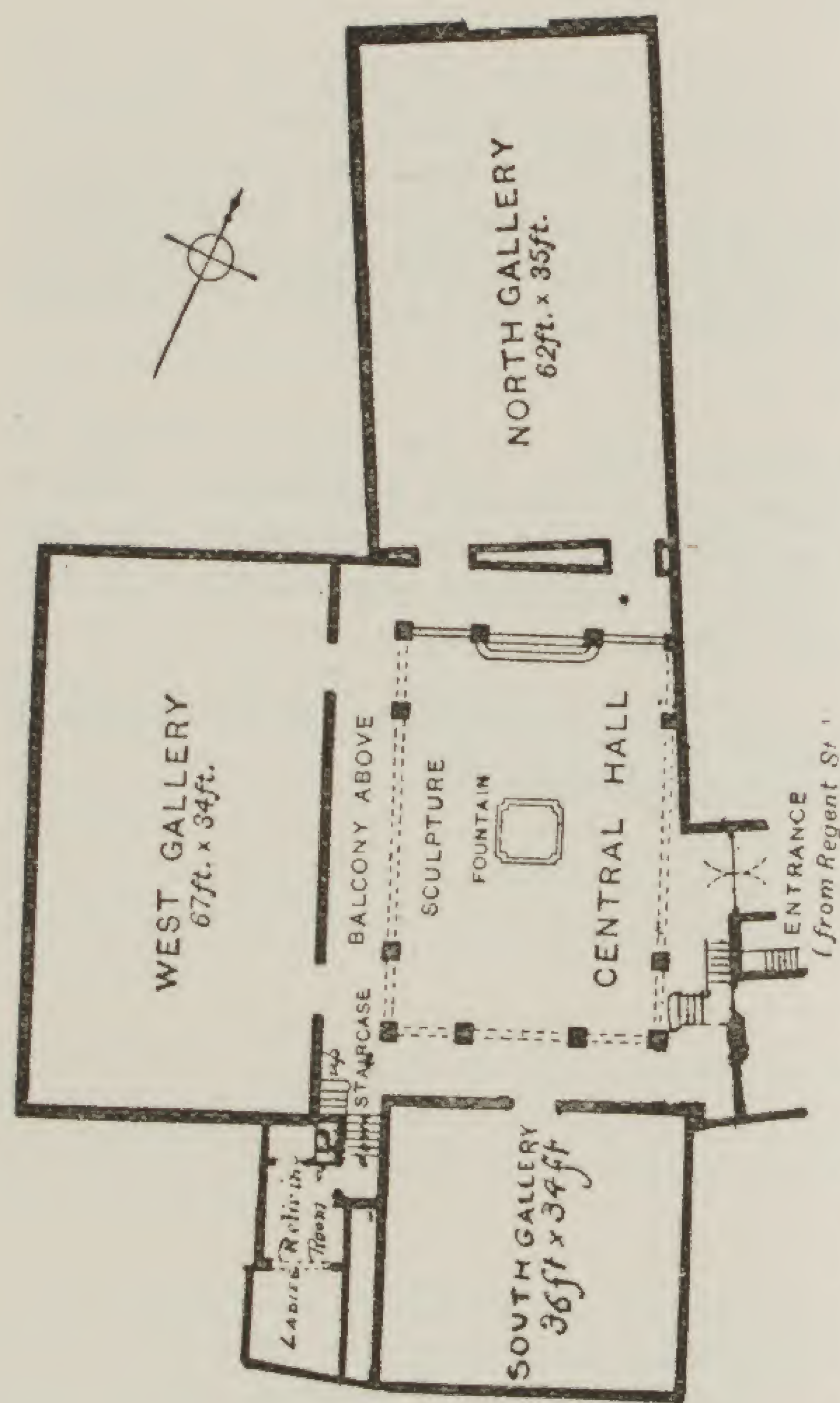
The Committee takes this opportunity of thanking Mr. Alan S. Cole, of the Science and Art Department, South Kensington Museum, for his valuable help in the selection

and arrangement of the specimens of Irish Lace, which fill two cases in the West Gallery.

The Council of the Society of Arts will award certain prizes within these Galleries. It must be understood that the Committee of the Arts and Crafts Exhibition Society takes no part in these awards, and that the members of the Society are not eligible to receive them.

Catalogue, 1888.—A few copies remain of the Catalogue of the first Exhibition. These may be obtained of the Secretary, by any who wish to complete the Series of the Essays. Price 1s.

Closing.—The Exhibition will be closed on Saturday, December 7th.



The numbers begin in the North Gallery over the Right-Hand Entrance.

NORTH GALLERY.

FREDK. E. E. SCHENCK.

1. Plaster frieze.

J. H. POLLEN.

2. Design for wall painting.

Executed by the spirit process.

M. W. WEBB.

3. Decorative panel : gesso (gilt) and oil painting.

G. WOOLISCROFT RHEAD.

4. Decorative painting in oils.

J. S. BABB.

5. Frieze in water-colours ;
"Fowlers."

JEFFREY AND CO.

6. Design for frieze to the "Peacock Garden" wall paper.

Designed by WALTER CRANE.

Executed by JEFFREY AND CO.

J. H. POLLEN.

7. Design for wall painting.
Executed by the spirit process.

HENRY RYLAND.

8. Panel: gilt and painted gesso:
"Ecce Ancilla Domini."

G. WOOLISCROFT RHEAD.

9. Frieze painting in water-colours:
"Dionysius."

F. T. PENSON.

10. Design in water-colours for
fresco decoration: "The Spirit of
Poetry."

N. H. J. WESTLAKE.

11. Small study for an altar-
painting at Ashton Makerfield—part
of the memorial to the late Lord
Gerard.

FREDK. E. E. SCHENCK.

12. Panel in plaster for terra cotta:
"Music and the Drama."

13. Panel in plaster, for terra
cotta: "Art and Science."

F. HAMILTON JACKSON.

14. Design in sepia for Lincrusta-
Walton.

F. GARRARD.

15. Glazed tiles in four frames.

WILLIAM WALLACE.

16. Panel in repoussé brass:
"Christus."

C. F. A. VOYSEY.

17. Design for printed fabric.

MARGARET L. HOOPER.

18. Design in water-colour for paint-
ing on wall paper or other material.

JOHN LAMB.

19. Wall decoration: embossed
paper pulp.

Designed by J. LAMB and H.
SCHULTZ.

Executed by THE ANAGLYPTA CO.

C. F. A. VOYSEY.

20. Design for printed fabric.

N. H. J. WESTLAKE.

21. Portion of a design for a
mosaic executed for St. Mary le Crypt,
Gloucester: "St. Mary Magdalene."

J. H. POLLEN.

22. Design for wall painting: part of the Shrewsbury Series, Alton Towers.

Executed by the spirit process: "Henry V. at Southampton."

H. WALTER LONSDALE.

23. Designs for clerestory windows of Great Hall, Mount Stuart House, Isle of Bute: "November, December, January."

F. HAMILTON JACKSON.

24. Cartoons (in charcoal) for east window of St. Alban the Martyr, Acton Green. Upper subject and tracery, *see* No. 34.

T. M. ROOKE.

25. Decorative panel in oil on gold and silver: "Fire and Water."

EDMOND G. REUTER.

26. Frame containing three water-colour designs on paper and wood: goldsmith's work, with landscape background.

27. Frame containing an illuminated page in water-colour on parchment: (portion of Psalm CXXXVII., "Super flumina").

EDMOND G. REUTER—*continued*.

28. Frame containing specimens and fragments of illuminations in water-colour on paper and parchment.

29. Frame containing an illuminated page in water-colour on parchment: "Elisha and the boys of Bethel."

30. Frame containing the "Magnificat" and "Nunc Dimittis," illuminated in water-colour, on paper.

The frames in the above exhibits were designed and executed by the Exhibitor.

H. WALTER LONSDALE.

31. Designs for clerestory windows of the Great Hall, Mount Stuart House, Isle of Bute: "August, September, October." *See supra*, No. 23.

J. H. POLLEN.

32. Details (in tempera) of painted roof: Kilkenny Castle.

N. H. J. WESTLAKE.

33. Portion of a design for a mosaic in St. Mary le Crypt, Gloucester: "St. John."

F. HAMILTON JACKSON.

34. Photograph of east window at the Church of St. Alban the Martyr, Acton Green. (*See* Cartoons, No. 24.)

COUNTESS NECANDA.

35. Panel in tapestry: "Fox and Bird."

THOS. GODFREY AND SONS.

36. Design for wall paper.

37. Design for wall paper: drop or straight pattern.

HENRY RYLAND.

38. Cartoon in black chalk: "Et Verbum caro factum est."

MARGARET L. HOOPER.

39. Design in water-colour, on paper, for painting on wall paper or other material.

A. WILCOCK.

40. Design for cretonne: "Waving Corn and Poppies."

HERBERT FLETCHER.

41. Silk damask: "Lyons."
Designed by HERBERT FLETCHER.
English hand-woven work.

HAYWARD AND SON.

42. Frieze: printed in tempera on a tempera ground.
Designed by H. WILSON.

HENRY HOLIDAY.

43. Design for stained glass window for Library of the Drew Theological Institute, New Jersey.

Designed by HENRY HOLIDAY.

Window executed by POWELL AND SONS.

44. Drawing adapted from a design for stained glass windows for St. Thomas's Church, New York. Scale 4 in. to the foot.

Designed by HENRY HOLIDAY.

Window executed by POWELL AND SONS.

THE GUILD AND SCHOOL OF
HANDICRAFT.

45. Two plates in repoussé copper.
Designed and executed by J. PEARSON (senior metal worker of the Guild).

46. Two plates in repoussé copper.
Designed and executed by J. PEARSON (senior metal worker of the Guild).

A. WILCOCK.

47 & 48. Design for cretonne:
"Tulips and Crocuses."

T. W. BLADEN.

49. Design in chalk for church
decoration: "Isaiah."

HERBERT FLETCHER.

50. Brocatelle in silk and wool:
"Venetian."

Designed by HERBERT FLETCHER.

Manufactured by H. C. MCCREA
AND CO.

THE ANAGLYPTA COMPANY.

51. Embossed frieze decoration:
cinquecento style.

Designed by OWEN W. DAVIS.

Modelled by W. AUMONIER.

EDMOND G. REUTER.

52. Wall panel: conventional
ornaments painted in water-colour on
canvas.

T. M. ROOKE.

53. Designs for ten panel spaces:
subject, "The man who never laughed
again," as given in the "Earthly Para-
dise" of William Morris.

CHRISTOPHER W. WHALL.

54. Pencil sketches for book
illustrations.

LEWIS F. DAY.

55. Designs for cretonnes.

MORRIS AND CO.

56. Design for a two-light window.
Designed by E. BURNE-JONES,
A.R.A.

Executed by MORRIS AND CO.

F. HAMILTON JACKSON.

57. Cartoon (in charcoal) for east
window of St. Alban the Martyr,
Acton Green.

For tracery piece *see* photo.

LEWIS F. DAY.

58. Design for embossed frieze.

HERBERT FLETCHER.

59. Madras muslin, hand-woven:
"Venetian."

Designed by HERBERT FLETCHER.

Executed by ALEXANDER MOR-
TON AND CO.

CHARLES EDWARD TUTE.

60. Design for chancel window
in the Church of St. Michael and All
Angels, Markington.

CHRISTOPHER W. WHALL.

61. Six pencil designs from the "Te Deum."

T. M. ROOKE.

62. Cartoon, drawn in oil monochrome on linen: "Judith's Adventuring."

THE GUILD AND SCHOOL OF HANDICRAFT.

63. Heraldic plaque in repoussé copper.

Designed by F. INIGO THOMAS.

Executed by J. WILLIAMS (metal worker of the Guild).

64. One brass, and three copper repoussé plates.

Designed and executed by JOHN PEARSON (senior metal worker of the Guild).

LEWIS F. DAY.

65. Printed cretonnes, block and roller printed.

Designed by LEWIS F. DAY.

Executed by TURNBULL AND STOCKDALE.

HEYWOOD SUMNER.

66. Cartoon for sgraffito: "The sure revolving test of Time—Past and Present."

REGINALD T. BLOMFIELD.

67. Plaster panel for New Public Library, Hertford.

Designed and drawn, and the animals modelled by REG. T. BLOMFIELD.

The foliage and letters modelled by JOSEPH WITCOMBE.

THE GUILD AND SCHOOL OF HANDICRAFT.

68. Five plates: one in repoussé brass, and four in repoussé copper.

Designed by JOHN PEARSON.

Executed by JOHN WILLIAMS (metal worker of the Guild) and JOHN PEARSON (senior metal worker of the Guild).

LEWIS F. DAY.

69. Printed cretonnes and other cloths.

Designed by LEWIS F. DAY.

Executed by TURNBULL AND STOCKDALE.

THE GUILD AND SCHOOL OF HANDICRAFT.

70. Decorative design on vellum:

"Se tu segui, tua stella, non puoi fallire a glorioso porto."

Designed by C. R. ASHBEE.

Executed by C. R. ASHBEE and H. DANCEY (pupil of the school).

HENRY CADNESS.

71. Design for wall paper: "Golden Finger Fern."

THOMAS W. CAMM.

72. Cartoon in black and white on brown paper for a window at Kidderminster: "The Good Shepherd."

HEYWOOD SUMNER.

73. Part of cartoon, No. 66: in sgraffito and mosaic.

THOMAS WALLACE HAY.

74. Enamelled wood panel: ornament and figure on white ground.

E. PRISLEAU WARREN.

75. Font and cover for Lower Caversham Church, Reading.

Designed by E. PRISLEAU WARREN.

The font executed by WHEELER BROTHERS, Reading.

The cover executed by GEORGE WRIGHT.

The painting by POWELL BROTHERS, Lincoln.

JOHN T. FOURACRE.

76. Cartoon for painted glass, at All Saints' Church, Plymouth: "St. Martin."

THE KESWICK SCHOOL OF INDUSTRIAL ARTS.

77. Dish (paraquet): in hammered gilding metal.

Executed by MATTHEW LANCASTER and JOHN BIRKETT.

78. Dish (Jeypore): in hammered gilding metal.

Executed by ROBERT TEMPLE and JOHN BIRKETT.

SELWYN IMAGE.

79. Decorative panel in pastel: "L'Amour des Hirondelles."

80. Cartoon for a window in St. Cuthbert's, Darlington.

CHRISTOPHER W. WHALL.

81. Cartoon in water-colour and pastel for mural decoration: "St. Christopher."

SELWYN IMAGE.

82. Sketch (in pastel) of a portion of a frieze.

Executed in oil for H. BODDINGTON, ESQ., Pownall Hall, Wilmslow, Cheshire.

CHRISTOPHER W. WHALL.

83. Cartoon in water-colour and pastel for mural decoration: subject from "Te Deum."

WALTER CRANE.

84. "Speculum Naturæ": Cartoon (in water-colour, on cartoon paper) for a stained glass panel in a door leading into a picture gallery.

85. "Il Penseroso": frieze panel in fibrous plaster, tinted with lacquers.

Designed by WALTER CRANE.

Modelled by WALTER CRANE and OSMUND WEEKS.

Cast by WILLIAM FLAVELL.

86. "Thought Reading": frieze panel in gesso, tinted with lacquers.

THE ANAGLYPTA COMPANY.

87. Embossed ceiling decoration: Elizabethan style.

Designed by OWEN W. DAVIS.

Modelled by W. AUMONIER.

WALTER CRANE.

88. Section of a frieze (in gesso and fibrous plaster) for a library: "Calligrapher and Miniaturist."

Designed by WALTER CRANE.

Executed by OSMUND WEEKS.

89. "An Interlude": section of a frieze in fibrous plaster.

Designed by WALTER CRANE.

Modelled by WALTER CRANE and OSMUND WEEKS.

Cast by WILLIAM FLAVELL.

90. "The Dance": frieze panel in gesso, on fibrous plaster, tinted with lacquers.

JEFFREY AND CO.

91. Design for wall paper: "The Peacock Garden."

Designed by WALTER CRANE.

WALTER CRANE.

92. "Tête-à-Tête": frieze panel in gesso on fibrous plaster panel, tinted with lacquers.

93. "The Printing Press": frieze panel for a library and mouldings.

Designed by WALTER CRANE.

Done in gesso and moulded by OSMUND WEEKS.

WALTER CRANE—*continued.*

94. "L'Allegro": frieze panel in fibrous plaster, tinted with lacquers.

Designed by WALTER CRANE.

Modelled by WALTER CRANE and OSMUND WEEKS.

Cast by WILLIAM FLAVELL.

95. "Sphæra Imaginatio": cartoon for a stained glass panel in a door leading to a picture gallery.

F. GARRARD.

96. Five frames of embossed tiles. Stamped by hand with raised patterns, and filled in with coloured glazes and enamels.

HAYWARD AND SON.

97. Wall paper: printed in tempera on a tempera ground.

Designed by H. WILSON.

LEWIS F. DAY.

98. Designs for wall papers, &c.

Designed by LEWIS F. DAY, assisted in the figure drawing by G. MCCULLOCH.

99. Designs for sundry wall papers and one cretonne.

Designed by LEWIS F. DAY.

LEWIS F. DAY—*continued.*

100. Designs for wall papers.

101. Four wall patterns, painted in transparent lacquer.

F. GARRARD.

102. Six frames of tiles: hand-painted.

Designed by F. GARRARD.

Executed by F. GARRARD and J. L. JAMES.

(Handmade tiles, coated with white stanniferous enamel, and painted on while in the raw state.)

HAYWARD AND SON.

103. Wall paper: printed in tempera on a tempera ground.

Designed by W. KYDD.

T. J. COBDEN-SANDERSON.

104. Case containing specimens of bookbinding in morocco, all designed, bound and tooled by hand by T. J. COBDEN-SANDERSON.

All sewn by MRS. COBDEN-SANDERSON.

Edges gilt by J. GWYNN.

Tools cut by KNIGHTS AND COTTRELL from drawings by T. J. COBDEN-SANDERSON.

T. J. COBDEN-SANDERSON—*contd.*

Letters cut by KNIGHTS AND COTTRELL from drawings by MISS MAY MORRIS.

- (1) Tennyson. 1857.
- (2) Adonais. Shelley reprint. (Brick red.)
- (3) Adonais. Shelley reprint. (Green.)
- (4) Verses by Christina Rossetti. 1847.
- (5) Parsifal.
- (6) The Story of Sigurd the Volsung, and the Fall of the Niblungs. 1877.
- (7) Tennyson's Lyrics. 1885.
- (8) Poems by Matthew Arnold. 1878.
- (9) Keats. 1884.
- (10) The Germ. 1850.
- (11) The Crown of Wild Olive. 1866.
- (12) De Imitatione Christi.
- (13) In Memoriam. 1884.
- (14) The Princess. 1847.
- (15) Aucassin and Nicolette. 1878.
- (16) Lamia. 1820.
- (17) The Princess. 1883.

T. J. COBDEN-SANDERSON—*contd.*

- (18) Poems from Shelley.
- (19) Yarrow Revisited. 1835.
- (20) Atalanta in Calydon. 1865.

THE RIGHT HON. W. E.
GLADSTONE, M.P.

105. Illuminated Address presented to Mr. Gladstone on the occasion of his Golden Wedding, by the members of the National Liberal Club.

Frontispiece. Freedom. MARCUS STONE, R.A.

Page 1. LEWIS F. DAY.

Page 2. ALFRED PARSONS, R.I.

Page 3. HENRY HOLIDAY.

Page 4. J. MACWHIRTER, A.R.A.

Page 5. WALTER CRANE, A.R.W.S.

Bound by RIVIERE AND SONS, in Levant morocco, from a design by LEWIS F. DAY.

Written by R. COWTAN.

106. Table-case: containing specimens of bookbinding.

A G. F. STOAKLEY AND SON.

(1) Wordsworth. Bound in olive morocco, flexible: tooled by hand.

(2) Wordsworth. Bound in dark red morocco, flexible: tooled by hand.

G. F. STOAKLEY AND SON—*contd.*

(3) The Imitation of Christ. Bound in dark olive morocco, flexible: tooled edges: tooled and inlaid inside by hand.

(4) Ionica. Bound in gobelin blue morocco, flexible: tooled by hand.

The above specimens were all forwarded by G. F. STOAKLEY and finished by L. F. STOAKLEY.

B ROGER DE COVERLY.

(1) Bible for church lectern or desk. Bound in French levant morocco: tooled by hand.

Designed and bound by R. DE COVERLY.

Finished by FRED. HARVEY.

(2) Todten Tanz zu Basel. 1744: small 4to. Bound in stained calf.

Bound by R. DE COVERLY.

Finished by FRED. HARVEY.

(3) Queen Hyade. 8vo. Bound in blue levant morocco, with roll border on the side, and dentelle panels on the back: tooled by hand.

Designed and bound by R. DE COVERLY.

Finished by the late JOHN BARRINGTON.

ROGER DE COVERLY—*continued.*

(4) Moore's Epicurean. Bound in levant morocco with scroll border on the side: tooled by hand.

Bound by R. DE COVERLY.

Finished by FRED. HARVEY.

(5) Hannett on Bookbinding. Bound in levant morocco. With dentelle borders on the side and dentelle panels on the back: tooled by hand.

Designed and bound by R. DE COVERLY.

Finished by FRED. HARVEY.

(6) Poems by Mrs. J. A. Sleaf. Bound in pigskin with full hand-tooled sides.

Designed and finished by FRED. HARVEY.

Bound by LORENZO DE COVERLY.

(7) Bible. Bound in morocco with dentelle border on the side: tooled by hand.

Designed and finished by FRED. HARVEY.

(8) Sesame and Lilies. Bound in English straight-grain morocco, with floral border on the side: tooled by hand.

Designed, bound and finished by LORENZO DE COVERLY.

ROGER DE COVERLY—*continued*.

(9) Marcus Aurelius. Bound in French levant morocco with Grolier design on the side: tooled by hand.

Bound and finished by ARTHUR ALARIC DE COVERLY.

(10) Measured Steps. Bound in French morocco with spray of Tudor rose on the side: tooled by hand.

Designed by R. DE COVERLY.

Bound by ARTHUR ALARIC DE COVERLY.

(11) Stevenson's Underwoods. Bound in morocco with leafy design on the side: tooled by hand.

Designed, bound and finished by ARTHUR ALARIC DE COVERLY.

(12) Marcus Aurelius. Bound in English vellum with gilt pane on the side: tooled by hand.

Bound by LORENZO DE COVERLY.

Finished by ARTHUR ALARIC DE COVERLY.

(13) Life of Rossetti. Bound in English vellum: tooled by hand.

Designed and bound by R. DE COVERLY.

Finished by ARTHUR ALARIC DE COVERLY.

ROGER DE COVERLY—*continued*.

(14) Irving's Conquest of Granada: 2 vols. (1 vol. only exhibited), bound in Spanish morocco from Valencia: tooled by hand.

Bound by R. DE COVERLY.

Finished by ARTHUR ALARIC DE COVERLY.

107. Case containing specimens of bookbinding.

A MISS ANNIE HARRIS.

(1) Prayer-book with embossed leather cover: tooled by hand.

Design taken from the cover of catalogue, published by HEATON, BUTLER AND BAYNE.

Embossed by ANNIE HARRIS.

Bound by J. FAZAKERLEY.

B HOME ARTS CLASS (LEIGHTON BUZZARD.)

(1) Blotting-case in embossed calf. Cut and embossed by ALICE SHEPHERD.

Made up by J. FAZAKERLEY.

(2) Card-case in embossed calf.

Design adapted from fourteenth century missal in South Kensington Museum.

HOME ARTS CLASS—*continued*.

Cut and embossed by MARY A. BASSETT.

Made up by J. FAZAKERLEY.

(3) Small Bible. Bound in embossed calf.

Design adapted from missal.

Cut and embossed by MARY A. BASSETT.

Bound by J. FAZAKERLEY.

MISS L. M. FORSTER.

(1) Scrap-book of sketches. Bound in cowhide: damped and tooled by hand.

Design adapted by MISS REDGRAVE.
Leather worked by F. J. TICKNER.
Bound by MESSRS. ZAEHNSDORF.

(2) Rubáiy'át of Omar Khayyam. Bound in calf, damped and tooled by hand.

Bound by MESSRS. ZAEHNSDORF.

(3) The Moral Ideal. Bound in cowhide, damped and tooled by hand.
Designed after an old binding by MISS REDGRAVE.

Bound by MESSRS. ZAEHNSDORF.

(4) Giotto. Bound in pigskin, damped and tooled by hand.

Bound by MESSRS. ZAEHNSDORF.

MISS L. M. FORSTER—*continued*.

(5) Bible. Bound in calf, damped and tooled by hand.

Design adapted by MISS REDGRAVE.
Leather worked by F. J. TICKNER.
Bound by MESSRS. ZAEHNSDORF.

EDWARD S. PRIOR.

108. Altar Table for Trinity Church, Bothenhampton, Dorset.

Designed by EDWARD S. PRIOR.

The panel is painted and gesso gilt by W. R. LETHABY.

Cabinet work by AUGUSTUS MASON.

W. R. LETHABY.

109. Box inlaid with painted glass and gilt gesso.

Gilding by THOS. BROOKER.

WALTER CRANE.

110. A Settle, in painted wood.

Designed and painted by WALTER CRANE.

Made by EDWARD MILES.

SIR FREDK. LEIGHTON,
BART., P.R.A.

111. A study for "The Sluggard": bronze cast.

112. Jubilee medallion.

SIR FREDERICK LEIGHTON—*contd.*

113. Colour study for fresco in the House of Lords.

GEORGIE CAVE FRANCE.

114. Modelled design, in plaster, for rosewater dish and bottle, to be executed in silver repoussé.

JOHN W. SINGER AND SONS.

115. Rose-water dish: in iron, with centre and medallions in repoussé silver; the border incrustated with gold and silver.

Designed by W. HERBERT SINGER.
Executed by the late J. JULIN.

JOSEPH HEMING AND CO.

116. Five bronze medals in glass case.

Two medals: "Art Union Jubilee," obv. "Queen's Head," rev. "Art saileth though life faileth."

Dies cut to represent the old style of cast medals.

(1) Medal: "Queen's Jubilee."

Designed by A. GILBERT, ESQ., A.R.A.

(2) Medals: obv. "Augustus Harris, Esq.," rev. "Tragedy, Comedy," etc.

Designed by E. LANTERI, ESQ.

CARLO MANZONI.

117. Vase in hand-modelled terracotta.

C. L. DUNKLEY.

117 a. Oval panel in modelled plaster. "Enemies," MISS E. M. MOORE.

117 b. Statuette in wax: Handicraft. "Handwerk steht auf goldene Füße."

LETITIA CLARKE.

117 c. Specimen of ivory carving: "Head of Pericles."

GILBERT W. BAYES.

117 d. Model in wax for door-knocker.

ARTHUR WARDLE.

117 e. Model in wax: "A Deerhound."

WEST GALLERY.

THOS. W. HAMMOND.

118, 124, 136, 144. Sixfold screen
worked on holland in crewels and silk.
Designed by THOS. W. HAMMOND.
Executed by MRS. C. NEVILLE.

MISS HODDING.

119. Embroidered cloth.
Designed by A. C. MACMURDO.
Executed by MISS HODDING.

M. A. SMITH.

120. Embroidery in thread on
Langdale linen.
A. Designed by M. E. CARR.
B. Designed by B. M. CARR.
C. Designed by M. A. SMITH.

MISS MARSHALL.

121. Three squares of needlework.

West Gallery.

135

M. A. SMITH.

122. Embroidery in silk and thread
on Langdale linen.

A. Designed and executed by
ROSE ASHLEY.

B. Designed and executed by MRS.
ROGERS.

C. Designed by B. C. SMALLFIELD.
Executed by MARY WEIGHTMAN.

MRS. GERALD DAVIES.

123. Bedcover: old English design,
late sixteen century.

The design was found many years
ago in a farmhouse at Liss, Hants.
It was traced in pencil or very faint
colour on coarse linen.

Worked by MRS. GERALD DAVIES.

MRS. C. J. STANILAND.

125. Panel of muslin, worked in
embroidery silk.

LILY M. BETTS.

126. Embroidered centre for din-
ner table.

Designed by LILY M. BETTS.

Executed by NORAH M. FLINT.

MRS. WALTER CRANE.

127. Book cover from and for
Flora's Feast: worked on linen.

Pearsall and Co.'s twisted silk and black thread.

Designed by WALTER CRANE.

Executed by MRS. WALTER CRANE.

MISS HELEN JENKINS.

128. Portière.

Designed by HELEN JENKINS after a plaque in a mosque at Cairo.

Executed by H. and MARCIA JENKINS.

GEORGE JACK.

129. Panel of embroidery in wool.

Designed by G. JACK.

Executed by MRS. JACK.

130.

HARRY TAYLOR.

131. Panel of embroidery in silk.

Designed by ELINOR HALLÉ.

Executed by UNA TAYLOR.

MISS UNA TAYLOR.

132. Book cover, embroidered in gold and silk thread.

Designed by WALTER CRANE.

Executed by UNA TAYLOR.

EDITH WETTON.

133. Portière.

Worked by AGNES and ALICE BOWIE.

ROYAL SCHOOL OF ART
NEEDLEWORK.

134. Screen panel : silk embroidery on damask.

Designed by SELWYN IMAGE.

Executed by C. GILBERT.

MRS. G. MABERLY SMITH.

135. Fire screen : in floss silk on old brocade.

Designed after old Venetian needlework by the Exhibitor.

MRS. KINGSMILL.

137. Case containing pillow-lace.

138. Pillow-lace in process of manufacture.

MICHAEL HOLLAND.

139. Collar in crochet needlework.

Designed by MICHAEL HOLLAND.

Executed by SARAH FREEMEN.

140. Specimens of insertion and wristbands : crochet work in silk.

Designed by MICHAEL HOLLAND.

Executed by MARY E. FOX.

141. Specimen of bordering in cotton crochet work.

Designed by MICHAEL HOLLAND.

Executed by MARY E. FOX.

MRS. H. PICTON.

142. Table cover : embroidered in silks on satin.

MISS HODDING.

143. Border for curtain.

Designed by F. A. RAWLINCE.

Executed by MISS HODDING.

C. F. A. VOYSEY.

145. Printed silk fabric.

Designed by C. F. A. VOYSEY.

LILY M. BETTS.

146. Design for ceiling paper.

RIGBY AND RIGBY.

147. Design for machine-printed "India muslin" curtains, with border.

Designed by JOHN RIGBY.

AYMER VALLANCE.

148. Design for wall paper : "Dauphin."

149. Design for wall paper : "Banbury."

MRS. T. WARDLE.

150. Curtain : embroidered on velvet with Tussar silk and gold thread.

Designed by THOMAS WARDLE, Jun.

Executed by the LEEK EMBROIDERY SOCIETY.

GEORGE R. RIGBY.

151. Design for wall paper : "Horse-tails."

Designed by GEORGE RIGBY.

Executed by SCOTT, CUTHBERTSON AND CO.

MISS DORA M. STEWART.

152. Design for wall paper.

THOS. WALLACE HAY.

153. Panel for wall decoration : stencilled and embossed on canvas.

ARTHUR SILVER.

154. Design for wall paper in tempera : "The Forest" (the dado filling and frieze can be printed in complete lengths to suit rooms of any height and thus avoid horizontal joints). (In six colours.)

155. Design for cretonne in tempera : "Diana's Sport."

JEFFREY AND CO.

The examples of executed work have been coloured and printed under the direction of METFORD WARNER.

156. Wall paper: printed in coloured lacquers on a metal ground.

Designed by A. F. BROPHY.

Printed by WILLIAM BOTTOMLEY, Jun.

157. Wall paper: printed in blended flocks: "The Corinthian Scroll."

Designed by LEWIS F. DAY.

Printed by ROBERT HITCHCOCK.

158. Wall paper: in transparent water-colours.

Designed by A. F. BROPHY.

Printed by ALBERT WARNER.

159. Wall paper: in distemper colour, enriched with gilding: "Corinthian Scroll."

Designed by LEWIS F. DAY.

Printed by C. BEAUCHAMP.

160. Wall paper: in various tones of green lacquer on a lacquered metal ground.

Designed by LEWIS F. DAY.

Printed by WILLIAM BOTTOMLEY, Jun.

JEFFREY AND CO.—*continued.*

161. Wall paper: in transparent water-colour: "The Iris."

Designed by MARY GEMMELL.

162. Frieze: hand-painted embossed leather paper: the ground lacquered with metal lacquer.

Designed by LEWIS F. DAY.

The repoussé plate used for this was executed by THOS. GODFREY.

163. Ceiling paper: printed in flock on talc ground.

Designed by LEWIS F. DAY.

Printed by GEORGE HITCHCOCK.

164. Ceiling paper: printed in distemper colour.

Designed by LEWIS F. DAY.

Printed by C. HITCHCOCK.

165. Ceiling paper: printed in flock on metal ground.

Designed by LEWIS F. DAY.

Printed by GEORGE HITCHCOCK.

166. Frieze in colours.

Designed by LEWIS F. DAY.

Printed by C. BEAUCHAMP.

167. Ceiling paper: printed in flock on distemper ground.

Designed by HAMPDEN W. PRATT.

Printed by GEORGE HITCHCOCK.

JEFFREY AND CO.—*continued.*

168. Ceiling paper: printed in flock on metal ground.

Designed by F. VINCENT HART.

Printed by GEORGE HITCHCOCK.

169. Ceiling paper: printed in distemper colour.

Designed by WALTER CRANE.

Printed by CHAS. HITCHCOCK.

170. Wall paper frieze in various shades of flock: "The White Peacock."

Designed by WALTER CRANE.

Printed by ROBERT HITCHCOCK.

171. Repoussé plate used for producing the leather paper: "Peacock Garden."

Designed by WALTER CRANE.

Executed by THOMAS GODFREY.

172. Embossed leather paper in blue and gold, hand painted on lacquered metal ground: "The Peacock Garden."

Designed by WALTER CRANE.

173. Flock wall paper: "The Peacock Garden."

Designed by WALTER CRANE.

Printed by R. HITCHCOCK.

REGINALD T. BLOMFIELD.

174. Side-board in mahogany and gun-metal.

Designed by REGINALD T. BLOMFIELD.

Executed by JOHN FINCH.

THOS. GODFREY AND SONS.

175. Tazza in repoussé brass.

MISS M. AUGUSTA SMITH.

176. Lantern clock in brass.

Designed after an old pattern by C. H. H. MACARTNEY.

Executed by MESSRS. GRIMSHAW AND BAXTER.

H. J. L. J. MASSÉ.

177. Oval waiter, designed after Indian inlaid work.

C. F. A. VOYSEY.

178. Cinerary urn in copper and iron.

Designed by C. F. A. VOYSEY.

Executed by A. J. SHIRLEY AND Co.

Iron-work by G. NEALE.

FISHER AND CO.

179. Embossed tapestry: printed in oil on paper and canvas. "Honey-suckle."

Designed by J. F. BENTLEY.

C. HINDLEY AND SONS.

180. Pine-panelling and chimney-piece with over-hanging canopy and seats, fitted with grate, tiles, &c.

Designed by J. A. STENHOUSE.

Cabinet-work by G. R. MACKENZIE and D. MACLENNAN.

Carving by F. LUCAS.

181.

FISHER AND CO.

182. Embossed tapestry: printed in oil on paper and canvas. "Magnolia."

THE GUILD AND SCHOOL OF HANDICRAFT.

183. Tea table in oak.

Designed by C. R. ASHBEE.

Woodwork by C. V. ADAMS.

Carving by H. WARREN.

JOHN W. SINGER AND SONS.

184. Table lamp in bronze, cast by cire perdu process.

Designed by EDGAR R. SINGER.

Executed by J. W. SINGER AND SONS.

Modelled by MISS HORWOOD.

MISS L. P. HOLDEN.

185. Two brass inkstands.

Executed by GEORGE FROST.

186. Three pen trays.

Executed by GEORGE FROST.

MISS A. M. EVANS.

187. Ash tray in repoussé brass.

T. R. SPENCE.

188. Mahogany cabinet with painted panels and wrought brass-work.

Designed by T. R. SPENCE.

Wood-work by J. S. ROBSON.

Brass-work by A. SHIRLEY.

Panels painted by T. R. SPENCE.

JOHN W. SINGER AND SONS.

189. Bronze table lamp.

Designed by W. HERBERT SINGER.

Moulded by H. JACOBS.

Fitted by W. TROWBRIDGE.

THE GUILD AND SCHOOL OF HANDICRAFT.

190. Standard candlestick: with reflector in wrought iron and repoussé copper.

Designed by C. R. ASHBEE.

Iron-work by R. UNDERHILL.

Copper-work by J. WILLIAMS.

SCHOOL OF HANDICRAFT—*contd.*

191. Fender: in repoussé copper.

Designed by J. PEARSON.

Executed by J. PEARSON, R. UNDERHILL, and J. WILLIAMS.

LAURA BRAY.

192. Square lamp table: in repoussé brass.

193. Four flat candlesticks: in repoussé brass and copper.

THE GUILD AND SCHOOL OF HANDICRAFT.

194. Mirror: in bass-wood, stained green, and decorated with gesso and gold.

Designed by C. R. ASHBEE.

Cabinet-work by H. PHILLIPS.

Gesso-work and gilding by J. WILLIAMS and W. HARDIMAN.

195. The signboard of the Guild and School of Handicraft: in wrought iron and gesso.

Designed by C. R. ASHBEE.

Gesso and painting by C. R. ASHBEE.

Iron-work by R. UNDERHILL.

196. Plaster medallion.

CLEMENT HEATON.

197. Dado: example of wall decoration in Heaton's cloisonné mosaic.

Designed and coloured by CLEMENT HEATON.

Metal-work by H. AND L. KNOWLES and S. VENILLE.

THE GUILD AND SCHOOL OF HANDICRAFT.

198. Mirror frame: wood decorated with gesso.

199. Large oak cabinet: with decorative colour-work for the new school at Abbots Holme.

Designed by C. R. ASHBEE.

Wood-work by R. G. PHILLIPS, Sen., and W. CURTIS.

Painting by WALTER TAYLOR and J. W. HARRISON.

200. Flower pot in repoussé brass. Designed and executed by J. PEARSON.

201. Flower pot in repoussé copper. Designed and executed by J. PEARSON.

CLEMENT HEATON.

202. Wall decoration in Heaton's cloisonné mosaic.

Designed by CLEMENT HEATON.

Metal-work by S. VENILLE.

Colouring by A. COUSINS.

THE GUILD AND SCHOOL
OF HANDICRAFT.

203. Carved frame: stained crimson, and gilt for "The Triumph of the Innocents."

Designed by C. R. ASHBEE.

Cabinet-work by C. V. ADAMS.

Carving by W. F. JENKINS.

Illuminating and painting by F. H. HUBBARD and C. R. ASHBEE.

(Lent by the Committee of the Ancoats Museum, Manchester.)

204. Two picture-frames in repoussé copper.

Designed and executed by J. PEARSON.

CONRAD DRESSLER.

205. Tabernacle door in copper: silvered and parcel gilt.

Designed by EDMUND KIRBY.

Modelled and carved by CONRAD DRESSLER.

Electrotyped and gilt by SCHAUB AND SON.

MISS L. P. HOLDEN.

206. Tray in copper.

Designed and executed by GEORGE FROST.

THE GUILD AND SCHOOL
OF HANDICRAFT.

207. Chippendale table.

Designed and executed by R. G. PHILLIPS.

KESWICK SCHOOL OF
INDUSTRIAL ARTS.

208. Salver in (hammered) gilding metal: "Strawberry."

Executed by ALFRED LITT and JOHN BIRKETT.

MISS A. M. EVANS.

209. Three trays in repoussé copper.

JOHN W. SINGER AND SONS.

210. Two copper vases.

Designed by EDGAR R. SINGER.

Executed by W. WILTON.

THE GUILD AND SCHOOL
OF HANDICRAFT.

211. Fender in repoussé copper and wrought iron.

Designed by C. R. ASHBEE.

Copper-work by J. WILLIAMS and J. PEARSON.

Iron-work by R. UNDERHILL.

LAURA BRAY.

212. Milking stool in repoussé brass.

THE GUILD AND SCHOOL
OF HANDICRAFT.

213. Music cabinet in yellow deal stained with crimson gilt and painted.

Designed by C. R. ASHBEE.

Wood-work by C. V. ADAMS.

Painting by F. H. HUBBARD.

214. Coalscuttle in repoussé and wrought copper.

Designed by C. R. ASHBEE.

Repoussé work by J. WILLIAMS.

Coppersmith's work by R. UNDERHILL.

215. Two candle sconces in repoussé brass.

Designed by C. R. ASHBEE.

Brass-work by R. UNDERHILL.

Repoussé work by J. WILLIAMS.

MISS A. M. EVANS.

216. Door-plate in repoussé copper.

J. W. ODDIE.

217. Circular tray: Italian Renaissance style.

Designed by J. W. ODDIE.

Executed by J. C. MARTIN.

MISS L. P. HOLDEN.

218. Copper tray.

Executed by GEORGE FROST.

219. Salver in repoussé brass.

Executed by GEORGE FROST.

THE GUILD AND SCHOOL
OF HANDICRAFT.

220. Copper plaque.

Executed by J. PEARSON.

221. Heraldic plaque in repoussé copper.

Designed by F. INIGO THOMAS.

Executed by J. WILLIAMS.

222. Two sconces in copper, and in wrought iron.

Designed by C. R. ASHBEE.

Copper-work by J. WILLIAMS.

Iron-work by R. UNDERHILL.

AGNES GERTRUDE COOPER.

223. Two-handled pewter tankard.

Executed by A. G. COOPER.

Made up by A. PARKES.

224. Afternoon tea-tray in pewter.

Designed and executed by A. G. COOPER.

Made up by W. LANGTREY.

AGNES GERTRUDE COOPER—*contd.*

225. Small pewter tankard: "Wass heil drinc heil."

Designed and executed by A. G. COOPER.

Made up by A. PARKES.

T. R. SPENCE.

226. Lectern in wrought brass for St. George's Church, Newcastle-on-Tyne.

Designed by T. R. SPENCE.

Executed by A. J. SHIRLEY.

THE GUILD AND SCHOOL OF HANDICRAFT.

227. Copper pan.

Designed and executed by J. PEARSON.

J. W. ODDIE.

228. Wall scone: Jacobean style.

Designed by J. W. ODDIE.

Executed by J. C. MARTIN.

MISS L. P. HOLDEN.

229. Two pairs of door-plates.

Executed by GEORGE FROST.

AGNES G. COOPER.

230. Mirror in pewter. Motto, "A sin, a glass, man's life doth pass."

Design from ART-WORK MANUAL.

Executed by AGNES G. COOPER.

Mounted by W. LANGTREV.

THE GUILD AND SCHOOL OF HANDICRAFT.

231. Scone in repoussé copper.

Design and repoussé work by J. PEARSON.

Coppersmith's work by R. UNDERHILL.

MISS A. M. EVANS.

232. Square tray in repoussé copper.

THE GUILD AND SCHOOL OF HANDICRAFT.

233. Copper plaque.

Designed and executed by J. PEARSON.

234. Copper pan.

Designed and executed by J. PEARSON.

MISS L. P. HOLDEN.

235. Brass tray.

Executed by JAMES ELLINGTON.

236. Brass tray.

LAURA BRAY.

237 & 261. Pair of sconces in copper.

MISS A. M. EVANS.

238. Tray in repoussé brass after a design of W. MORRIS.

JOHN D. SEDDING.

239 a. Pastoral staff for the Bishop of Bath and Wells.

Designed by JOHN D. SEDDING.

Executed by C. KRALL.

239 b. Pastoral staff for the Bishop of St. Davids.

MISS ANSTRUTHER THOMSON.

240. Wall decoration in appliqué stuffs: high relief. "A file of Moors led by a fanatic."

Designed and executed by C. ANSTRUTHER THOMSON.

JOHN D. SEDDING.

241. Design for decoration of Holy Trinity Church, Chelsea.

LONGDEN AND CO.

242. Chimney-piece of painted wood, grate and fender in iron and brass.

Designed by J. JACK.

Executed by LONGDEN AND CO., assisted by J. DALTON, W. KNOWLES, and W. BULLAS.

242 a. Processional cross in German silver and bronze.

Designed by J. D. SEDDING.

Figures by E. ONSLOW FORD, A.R.A., and by R. A. LIDWARD.

Executed by LONGDEN AND CO., assisted by W. BULLAS and A. HUBERT.

243. Candlesticks: in brass and German silver.

Designed by J. D. SEDDING.

Executed by LONGDEN AND CO., assisted by W. BULLAS.

MRS. SOMERSET BURTCHALL.

244. Specimens of work done by Jewesses of Mrs. Somerset Burtchall's Embroidery School, Rome.

The wool was spun and woven by peasants, dyed at old tapestry dye-works expressly for these Roman aprons.

LONGDEN AND CO.

245. Early Morris tiles mounted in brass.

246. Screen in wrought iron.

Designed by J. D. SEDDING.

Executed by LONGDEN AND CO., assisted by J. CLUCAS, J. DYSON, and W. BULLAS.

JOHN D. SEDDING.

247. Working drawing of Pastoral Staff for Bishop of Connecticut. This staff was presented by the Scottish Church.

Designed by J. D. SEDDING.

Executed by C. KRALL.

KESWICK SCHOOL OF INDUSTRIAL ARTS.

248. Candle sconce in hammered gilding metal.

Designed by MRS. HARDWICKE RAWNSLEY.

Executed by ALFRED SITT and JOHN BIRKETT.

W. R. LETHABY.

249. Fire-dogs decorated with enamel.

Designed by W. R. LETHABY.

Executed by LONGDEN AND CO.

KESWICK SCHOOL OF INDUSTRIAL ARTS.

250. Tea tray in hammered copper: "Japanese peony."

Designed by MRS. HARDWICKE RAWNSLEY.

Executed by JOHN TURNBULL and JEREMIAH RICHARDSON.

J. W. ODDIE.

251. Wall sconce in repoussé copper: "A lady of the Court of Urbino."

Design adapted by J. C. ODDIE.

Executed by J. C. MARTIN.

LAURA BRAY.

252. Round card tray in gilding-metal, chased.

KESWICK SCHOOL OF INDUSTRIAL ARTS.

253. Candle sconce in hammered brass.

Designed by MRS. HARDWICKE RAWNSLEY.

Executed by ALFRED SITT and JOHN BIRKETT.

E. PRISLEAU WARREN.

254. Mirror in frame of boxwood, dyed, gilt, and ornamented with gesso.

Designed by E. PRISLEAU WARREN.

Executed by J. ALDAM HEATON.

MISS A. M. EVANS.

255. Sconce in repoussé brass.
Designed by MISS K. GREENAWAY.
Executed by MISS A. M. EVANS.

LONGDEN AND CO.

256. Candle standard in brass.
Designed by J. D. SEDDING.
Executed by LONGDEN AND CO.,
J. DYSON, G. MARSHALL, B. COLD-
WELL, and J. VICKERS.

RICHARD L. B. RATHBONE.

257. Copper cigar lighter.
Designed by RICHARD L. B. RATH-
BONE.
Executed by HENRY P. HALL.
Legs and fitting by ROBERT
SIMONDS

J. W. ODDIE.

258. Circular tray in repoussé
brass: "Peacock and Scroll."
Designed by J. W. ODDIE.
Executed by J. C. MARTIN.

259. Wall sconce in repoussé cop-
per: "Ship of Fortune and Trees of
Life."

Design adapted by J. C. ODDIE
from Sicilian stuff.

Executed by J. C. MARTIN.

MISS L. P. HOLDEN.

260. Copper tray.
Design from Home Arts.
Executed by GEORGE FROST.

MISS LAURA BRAY.

261 & 237. Copper sconces in re-
poussé copper.

KESWICK SCHOOL OF INDUS-
TRIAL ARTS.

262. Nuremburgdish in hammered
copper.

Designed by MRS. HARDWICKE
RAWNSLEY.

Executed by MATTHEW LAN-
CASTER and JOHN BIRKETT.

J. W. ODDIE.

263. Panel for side of fire-place in
repoussé brass: "Dragons and blue
thistles."

Designed by J. W. ODDIE.

Executed by J. C. MARTIN.

JAMES HAVENHAM.

264. Panel in repoussé brass.

REGINALD T. BLOMFIELD.

265. Finger plates and lock furni-
ture in brass and copper.

Designed by REGINALD T. BLOM-
FIELD.

Executed at the PORTLAND METAL
WORKS.

LAURA BRAY.

266. Bray coat of arms, from a church brass, in gilding metal, chased.

H. AND J. COOPER.

267. Music cabinet in cedar and walnut with nickel-plated mounts.

Designed by J. M. MACLAREN.

Executed by J. PHILLIPS.

268. Mirror frame in cedar and walnut.

Designed by J. M. MACLAREN.

Executed by J. SIMS.

W. REYNOLDS STEPHENS.

269. Photograph frame in copper.
Designed by W. REYNOLDS STEPHENS.

Electrotyped by SCHAUH AND SON.

THE GUILD AND SCHOOL OF HANDICRAFT.

270. Case for miniature, in wood and gesso.

Designed by C. R. ASHBEE.

Miniature by MISS ETHEL WEBB-ING.

Wood-work by R. G. PHILLIPS, Sen.

Gesso-work by J. WILLIAMS.

DAVID GOW.

271. "Iris:" a decorative panel: outlined in oils, stained in water-colours, and French polished.

JOSEPH SALTER PEARSE.

272. Specimen of painting on satin-wood, as applied to cabinet work in the style of the brothers R. and J. ADAMS.

JOHN D. SEDDING.

273. Chalice veil: embroidered in silk on satin ground.

Designed by J. D. SEDDING.

Executed by ROSE C. SEDDING.

STEPHEN WEBB.

274. Small cabinet drawer front: rosewood inlaid with ivory.

Designed by STEPHEN WEBB.

Cut by R. SMITH.

275. Small cabinet drawer front, rosewood inlaid with ivory.

Designed by STEPHEN WEBB.

Cut by J. FOWLER.

276. Panel of door of small cabinet: rosewood inlaid with ivory.

Designed by STEPHEN WEBB.

Cut by W. THURTELL.

DAVID GOW.

277. "Spring:" a decorative panel: outlined in oils, stained in water-colours, and French polished.

WALTER CRANE.

278. Panel in fresco by a patent process: "With that Love wounded my love's heart."

MRS. H. S. ASHBEE.

279. Piano cover: embroidery and appliqué work on silk damask.

Designed by C. R. ASHBEE.

Executed by MRS. H. S. ASHBEE.

WALTER CRANE.

280. Frieze: painted in fresco by a patent process: "The Parti-coloured Shield."

MRS. NEWALL.

281. Pair of embroidered curtains.

Designed by J. A. HEATON.

Executed by MRS. NEWALL.

W. A. S. BENSON.

282. Music cabinet, decorated with incised work: "The Charm of Orpheus."

Cabinet designed by W. A. S. BENSON.

Decoration designed by HEYWOOD SUMNER.

Cabinet by C. ROGERS.

Incised-work by G. H. WALTON.

A. W. BOWCHER.

283. Sketch for decorative statuette.

SCHOOL OF ART WOOD-CARVING.

284. Piano back in carved walnut: gilt ground.

Designed by STUDENTS OF THE SCHOOL OF ART, South Kensington.

Executed by STUDENTS OF THE SCHOOL OF ART WOOD-CARVING.

FLORA E. J. HAYMAN.

285. Piano cover: portière or panel hanging embroidered in filoselle silk on satin sheeting.

Designed after WILLIAM MORRIS.

Drawn on the satin by SCHOOL OF ART, South Kensington.

Executed by FLORA E. J. HAYMAN.

WORKING LADIES GUILD.

286. Seat in stained wood.

Executed after an old design by MISS FITZGERALD.

HERBERT FLETCHER.

287. Curtain of Madras muslin: "Leno."

Designed by HERBERT FLETCHER.

Executed by LANG AND CO.

THOMAS WARDLE.

Specimens of cretonnes.

288-290. Adapted from ancient designs.

291. Designed by THOMAS WARDLE, Jun.

292-295. Adapted from ancient designs.

296. Designed by MRS. T. S. COOMBE.

297, 298. Designed by THOMAS WARDLE.

299. Adapted from ancient designs.

300, 302. Designed by MISS BROCKLEBANK.

301. Designed by THOMAS WARDLE.

303-305. Adapted from ancient designs.

MISS L. M. FOSTER.

306. Embossed leather chair seats.
Design adapted by MISS RED-GRAVE.

Made up by MORRIS AND CO.

T. J. COBDEN-SANDERSON.

307. Fender in wrought iron.

Designed by T. J. COBDEN-SANDERSON.

Smith's work by FREDERICK JACKSON.

FARMER AND BRINDLEY.

308. Marble chimney-piece.

Designed by W. R. LETHABY.

Executed by FARMER AND BRINDLEY.

J. W. ODDIE.

309. Casket for chessmen in repoussé copper.

Design adapted by J. W. ODDIE.

Executed by J. C. MARTIN.

WM. DE MORGAN AND CO.

310. Framed tile panel.

Designed by WM. DE MORGAN.

Panel painted by H. BALE.

MRS. WALTER CRANE.

311. Baby's felt crawling-rug,
worked in appliqué and crewels.
"Birds, beasts, and fishes."

Designed by WALTER CRANE.

Executed by MRS. WALTER CRANE.

F. W. POMEROY.

312. Model in plaster for an electric light.

THOMAS WARDLE.

Specimens of velvets.

313. Designed by MRS. T. S. COOMBE.

314, 315. Adapted from ancient designs.

316. Designed by MRS. T. S. COOMBE.

317-319. Adapted from ancient designs.

320, 321. Designed by THOMAS WARDLE.

322-325. Adapted from ancient designs.

MRS. J. A. MACPHERSON.

326. Two portières: embroidered in silks and crewel wool on art serge.

Designed and executed by LOUISA E. MACPHERSON.

MISS ETHEL KING MARTYN.

327. Portière panel: serge worked with crewels.

MRS. CONYERS MORRELL.

328. "Proserpina." A screen panel.

Designed by ELLEN WELBY.

Executed by MRS. CONYERS MORRELL.

Mounted by the DECORATIVE NEEDLEWORK SOCIETY.

329. Panel for a screen.

Designed by SELWYN IMAGE.

Executed by MRS. CONYERS MORRELL.

Mounted and framed by the DECORATIVE NEEDLEWORK SOCIETY.

330. Square panel in burnished brass for cabinet-work decoration: "Two fairies and mouse."

Designed and etched by J. SMETHAM ALLEN.

Finished and grounded by — WINDSOR.

331. Silhouette design in brass with copper ground, for frieze decoration: "A Spanish Bull Fight."

Pointed by J. SMETHAM ALLEN.

Finished and grounded by — WINDSOR.

332. Half-circle in brass with copper ground for cabinet-work or

MRS. CONYERS MORRELL—*contd.*
piano-front decoration: "A Fairy
Siesta."

Etched by J. SMETHAM ALLEN.
Finished and grounded by —
WINDSOR.

333. Upright panel in brass with
copper ground for cabinet-work deco-
ration: "Hebe."

Etched by J. SMETHAM ALLEN.
Finished and grounded by —
WINDSOR.

J. SMETHAM ALLEN.

334. Upright panel in brass with
copper ground for cabinet-work de-
coration: "Circe."

Designed and etched by J. SME-
THAM ALLEN.

Finished and grounded by —
WINDSOR.

ROSA WALLIS.

335. Enamel (on copper) in man-
ner of old Limoges.

(1) Portrait of Right Hon. W. E.
Gladstone, M.P.

(2) Decorative study.

(3) Portrait of a lady, (partly
translucent).

ROYAL SOCIETY OF ART
NEEDLEWORK.

336. Couvrette of silk: embroi-
dered with silk and cord.

Executed after old Italian design
by S. HARE.

J. R. WEGUELIN.

337. Decorative panels in oils for a
door or cupboard, in the Pompeian
style.

J. SMETHAM ALLEN.

338. Silhouette design in copper
with silver ground, for frieze deco-
ration: "Diana and her nymphs."

Pointed by J. SMETHAM ALLEN.
Finished and grounded by —
WINDSOR.

339. Medallion in copper with
blue-black ground, for cabinet-work
decoration: "Figure in vine-swing."

Etched by J. SMETHAM ALLEN.
Finished and grounded by —
WINDSOR.

340. Circular design in brass with
black ground for cabinet-work or
piano-front decoration: "Two Fairies."

Etched by J. SMETHAM ALLEN.
Finished and grounded by —
WINDSOR.

J. SMETHAM ALLEN—*continued.*

341. Oval panel in brass for wall or cabinet-work decoration: "The Chariot of the Sun."

Etched by J. SMETHAM ALLEN.

Finished and grounded by —
WINDSOR.

CONSTANCE SIMS.

342. Satin fan, with embroidered butterflies.

Designed by MRS. E. HAYWOOD.

Executed by CONSTANCE SIMS.

CLEMENT HEATON.

343. Wall covering in Heaton's cloisonné mosaic.

Designed by CLEMENT HEATON.

Executed by S. VENILLE, H. AND S. KNOWLES.

344. Exhibition case containing specimens of Irish lace: for particulars *see* labels in case.

MISS MARSHALL.

345. Fire screen.

Design taken from fourteenth century cope in Ely Cathedral.

Executed by MISS E. J. MARSHALL.

346.

MISS BIRKENRUTH.

347. Book-cover in silk embroidery and needlework.

ALLER VALE POTTERY CO.

348. Half muslin curtain for cottage window.

Executed by the ABBOTSKERSWELL ART CLASS.

MISS SUSANNE DRESSLER.

349. Piece of Turkish work in cotton and wool.

ALLER VALE POTTERY CO.,
AND HOME INDUSTRY
AGENCY.

350. 'Kerswell pillow lace: border.

Designed by MAUD SEARLEY.

Executed by HARRIET ROWE.

351. Butterfly: Ramie lace, made from China grass.

Executed by HARRIET ROWE.

MRS. SOMERSET BURT-
CHALL.

352. Celtic embroidery.

353. Specimens of embroidery in linen threads. Old Italian designs.

Executed by Jewish Children in MRS. S. BURTCALL'S EMBROIDERY SCHOOL, ROME.

MAISON HELBRONNER.

353 a. (1) Border.

Designed by G. W. FRANCIS.

Executed by MESSRS. HELBRONNER'S WORKERS.

MASION HELBRONNER—*continued*.

(2) Cushion panel.

Executed as above.

(3) Ditto.

(4) Pattern of dress worn by Mr. Irving as Macbeth.

Executed by H. B. MINERS.

MRS. SOMERSET BURT-
CHALL.

354. Specimens of embroidery on linen. Old Italian designs.

Executed by Jewish Children in MRS. S. BURTCHALL'S EMBROIDERY SCHOOL, ROME.

RUSKIN LINEN INDUSTRY.

355. Cushion square.

Designed after an old Indian shawl and executed by HILDA WARD.

356. Small table-cover: embroidered on linen with flax threads.

Designed and executed by HILDA WARD.

357. Afternoon tea-cloth: embroidered in silk on linen.

Designed from a quilt by LADY E. EGERTON.

Executed by J. TWELVES.

RUSKIN LINEN INDUSTRY—*contd.*

358. Bobbin of thread spun by DOROTHY BIRKETT. Also one spun by CHRISTINE SWINDLE, and two spools of thread spun by MRS. PROCTER.

359. Afternoon tea-cloth.

Designed and executed by HILDA WARD.

Thread spun by DOROTHY BIRKETT.

360. Afternoon tea-cloth on linen.

Designed and executed by HILDA WARD.

Woven by JOHN BROWN.

T. W. SINGER AND SONS.

361. Pair of candlesticks in wrought iron and copper.

Designed by W. HERBERT SINGER.

Executed by T. W. SINGER AND SONS. Smith's work by W. BUTLER. Fitted by W. TROWBRIDGE.

MADELINE E. HUME CAMP-
BELL.

362. Letter rack in wrought iron.

MRS. C. STANILAND.

Exhibition case.

363. Panel of muslin worked in embroidery silks.

MRS. C. STANILAND—*continued.*

364. Specimens of Irish lace: for particulars *see* labels in case.

MISS L. M. FORSTER.

365. Chair seat in leather damped and then tooled by hand.

Design adapted by MISS REDGRAVE.

Executed by F. J. TICKNER.

MACKMURDO AND HORNE.

366. Embroidered screen.

Designed by H. P. HORNE.

Frame made by — POCOCK.

DECORATIVE NEEDLEWORK SOCIETY.

367 & 368. Pair of curtains.

369. Three panels for screen in crewels on silk.

Designed by MARY GEMMELL.

Executed by ELIZABETH GEMMELL.

370. Quilt embroidered in crewel on white moreen.

371. Wall-hanging on portière in crewels on natural coloured velveteen. "Iris."

Designed by MARY GEMMELL.

Executed by the DECORATIVE NEEDLEWORK SOCIETY.

NEEDLEWORK SOCIETY—*continued.*

372. Quilt in crewels on white silk.

Designed by MARY GEMMELL.

Executed by the DECORATIVE NEEDLEWORK SOCIETY.

373. Portions of curtain with border in crewels on linen.

374. Borders for curtain in crewels on coarse flannel. "Figs."

Designed by MARY GEMMELL.

Executed by the DECORATIVE NEEDLEWORK SOCIETY.

375. Panel (adapted from tapestry) in crewels on linen.

C. F. A. VOYSEY.

376, 377, 378, 379. Designs for printed fabric.

HEYWOOD SUMNER.

380. Stencil pattern for a white-washed frieze. "Birds and Vine."

Designed by HEYWOOD SUMNER.

Cut and stencilled by GEORGE MALLALIEU.

W. R. LETHABY.

381. Designs for chairs.

382. Design for a needlework cushion. "A Flower Garden."

MISS DORA M. STEWART.

383 & 384. Designs for printing on cotton or silk.

385. Design for wall paper.

HENRY WEBLEY BEAVEN.

386. Design for ceiling paper.

C. HINDLEY AND SONS.

387. Cabinet in darkened mahogany.

Designed by J. A. STENHOUSE.

Executed by G. R. MACKENZIE and D. F. LAVACH.

HORACE ELLIOTT.

388. Amphora and stand: fine red clay, fired in common kiln.

Designed by HORACE ELLIOTT.

Executed by DAVID KNIGHT.

Bowl for domestic use.

Design copied from black pottery in British Museum.

Executed by DAVID KNIGHT.

ALLER VALE POTTERY CO.

389. Pair of candlesticks in wrought iron.

Designed and executed by WILLIAM PROWSE.

W. R. LETHABY.

390. Design for silversmith's work: part of a toilet set.

KATHARINE M. NUTTER.

391 & 392. Design in water-colour for printed muslin.

393. } Three designs for printed
394. } muslin.
395. }

C. F. A. VOYSEY.

396. Design for a printed fabric.

ANNIE NEWBOLD.

397 & 399. Design in distemper for wall paper.

MISS MARGARET L. HOOPER.

398. Design in water-colour for wall paper or other material.

MISS DORA M. STEWART.

400. Design for printing on cotton.

MORRIS AND CO.

401. Wool-hanging: woven in the hand-loom: "Violet and Columbine."

402 & 404. Hammersmith carpet and rug: wool; handmade.

MORRIS AND CO.—*continued.*

Designed and superintended by
WILLIAM MORRIS.

Executed by MISSES E. and M.
MERRITT, L. and M. PHIPPS, C.
ADAWAY, D. PENN.

403. Hand-woven wool-hanging:
Ispalian design.

Designed by WILLIAM MORRIS.

Executed by J. TAPLIN.

405. Cotton velvet, printed with
hand blocks: "Cherwell."

Designed by WILLIAM MORRIS.

Printed by HARRY HILL.

406. Hammersmith rug: hand-
made: "Mohair."

Designed and superintended by
WILLIAM MORRIS.

Executed by MISSES E. and M.
MERRITT, L. and M. PHIPPS, C.
ADAWAY, D. PENN.

407. Silk damask: hand-woven:
"Blue and gold St. James."

Designed by WILLIAM MORRIS.

408. Hammersmith rug: wool:
handmade: "Van Ingen."

Designed and superintended by
WILLIAM MORRIS.

Executed by MISSES E. and M.
MERRITT, L. and M. PHIPPS, C.
ADAWAY, D. PENN.

MORRIS AND CO.—*continued.*

409. Silk damask: hand-woven:
"St. James."

Designed by WILLIAM MORRIS.

410. Silk brocatelle: hand-woven.

Designed by WILLIAM MORRIS.

Woven by T. BAILEY.

411. Arras tapestry: "Peace."

Figure designed by E. BURNE-
JONES, A.R.A.

Background designed by J. H.
DEARLE.

Executed by J. H. DEARLE, W.
SLEATH, W. KNIGHT, J. MARTIN,
under the superintendence of WILLIAM
MORRIS.

412. Inlaid cabinet.

Designed by G. JACK.

Executed by GEORGE TURNER, H.
GREEN, W. THATCHER, A. DICKS.

413. Hammersmith rug: wool:
handmade: "Van Ingen."

Designed and superintended by
WILLIAM MORRIS.

Executed by MISSES E. and M.
MERRITT, L. and M. PHIPPS, C. ADA-
WAY, D. PENN.

414. Table-cover: embroidered in
silks: "Poppy" border.

MORRIS AND CO.—*continued.*

Designed and executed by MISS MAY MORRIS.

415. Handmade table: in mahogany, with shaped top and carved legs.

Designed by G. JACK.

Executed by W. THATCHER and H. SIDWELL.

Carving by H. DODD.

416. Hammersmith rug: wool: handmade: "Van Ingen."

Designed and superintended by WILLIAM MORRIS.

Executed by E. and M. MERRITT, L. and M. PHIPPS, C. ADAWAY, D. PENN.

417. Silk and wool damask: "St. James."

418. Silk damask: hand-woven: "St. James."

Designed by WILLIAM MORRIS.

419. Silk and wool damask: hand-woven: "Dove and Rose."

Designed by WILLIAM MORRIS.

420. Hammersmith rug: wool: handmade: "Van Ingen."

Designed and superintended by WILLIAM MORRIS.

MORRIS AND CO.—*continued.*

Executed by MISSES E. and M. MERRITT, L. and M. PHIPPS, C. ADAWAY, D. PENN.

421. Cotton cloth printed with hand blocks: "Medway."

Designed by WILLIAM MORRIS.

Printed by GEO. HILL.

422. Silk and linen damask: hand-woven.

Designed by WILLIAM MORRIS.

Woven by FRED. CHADWICK.

423. Cushion cover: embroidered in silks on silk: "Tulip and Rose."

Designed by WILLIAM MORRIS.

Executed by MISS MAY MORRIS.

424. Cushion cover: silk darned on canvas: "Tulip and Rose."

Designed by WILLIAM MORRIS.

Executed by MISS MAY MORRIS.

425. Hammersmith rug: silk: handmade: silk cherry tree.

Designed by WILLIAM MORRIS.

Executed by MISS E. MERRITT.

426. Cotton velvet: printed with hand blocks: "Redway."

Designed by WILLIAM MORRIS.

Printed by HARRY HILL.

MORRIS AND CO.—*continued.*

427. Cotton cloth: printed with hand blocks: "Wandle."

Designed by WILLIAM MORRIS.

Printed by HARRY HILL.

428. Linen printed with hand blocks: "Cray."

Designed by WILLIAM MORRIS.

Printed by WILLIAM HILLIER.

429. Cotton cloth printed with hand blocks: "Kennet."

Designed by WILLIAM MORRIS.

Printed by WILLIAM HILLIER.

430. Cotton velvet printed with hand blocks.

Designed by WILLIAM MORRIS.

Printed by HARRY HILL.

431. Cotton velvet printed with hand blocks: "Blue Cherwell."

Designed by WILLIAM MORRIS.

Printed by HARRY HILL.

432. Cotton cloth printed with hand blocks: "Windrush."

Designed by WILLIAM MORRIS.

Printed by HARRY HILL.

433. Cotton cloth printed with hand blocks: "Strawberry Thief."

Designed by WILLIAM MORRIS.

Printed by F. TOWNSEND.

MORRIS AND CO.—*continued.*

434. Cotton cloth printed with hand blocks: "Bird and Anemone."

Designed by WILLIAM MORRIS.

Printed by WILLIAM HILLIER.

435. Cotton cloth printed with hand blocks: "Rose."

Designed by WILLIAM MORRIS.

Printed by J. TOWNSEND.

436. Hammersmith rugs: wool: handmade: "Black Tree."

Designed and superintended by WILLIAM MORRIS.

Executed by MISSES E. and M. MERRITT, L. and M. PHIPPS, C. ADAWAY, D. PENN.

437. Hanging cabinet in Italian walnut, inlaid with ivory and bone.

Designed by G. JACK.

Executed by — LAWRENCE, H. SIDWELL, W. COOK.

438. Silk brocatelle, hand-woven.

Designed by WILLIAM MORRIS.

Woven by T. BAILEY.

439. Cotton cloth, printed with hand blocks: "Bird and Anemone."

Designed by WILLIAM MORRIS.

Printed by GEORGE HILL.

MORRIS AND CO.—*continued.*

440. Cotton cloth, printed with hand blocks: "Evenlode."

Designed by WILLIAM MORRIS.

Printed by HARRY HILL.

441. Cotton cloth, printed with hand blocks: "Blue Windrush."

Designed by WILLIAM MORRIS.

Printed by GEORGE HILL.

442. Cotton cloth, printed with hand blocks.

Designed by WILLIAM MORRIS.

Printed by WILLIAM HILLIER.

443. Cotton cloth, printed with hand blocks: "Tulip and Willow."

Designed by WILLIAM MORRIS.

Printed by HARRY HILL.

444. Cotton velvet, printed with hand blocks.

Designed by WILLIAM MORRIS.

Printed by GEORGE HILL.

445. Hammersmith rug: "Flowery Field."

Designed by WILLIAM MORRIS.

Executed by MISSES E. and M. MERRITT, L. and E. PHIPPS, D. PENN.

446. Arras tapestry, in process of manufacture: "Minstrel."

Figure designed by E. BURNE-JONES, A.R.A.

MORRIS AND CO.—*continued.*

Background designed by J. H. DEARLE.

Woven by W. KNIGHT under the superintendence of WILLIAM MORRIS.

J. HARRIS AND SONS.

Case containing specimens of dyed flax thread, also

447. a chair-back in linen, embroidered with flax threads.

Designed and executed by ROYAL SCHOOL OF ART NEEDLEWORK, South Kensington.

W. DE MORGAN AND CO.

448. Pyramid of tiles and pottery.

Designed by WM. DE MORGAN.

Large panels painted by CHAS. PASSENGER.

Owl panel by JOE JUSTER.

Luca della Robbias by FRED. PASSENGER and H. ROBINSON.

The pottery was painted by CHAS. and FRED. PASSENGER, H. ROBINSON, E. PORTER, J. HERSEY, JOE JUSTER, and J. BIRCH.

The design of the large Luca della Robbia panel is an adaptation of a panel by Luca della Robbia, modelled by W. AUMONIER, and painted by H. ROBINSON.

W. DE MORGAN AND CO.—*continued*.

The small lily panel is an adaptation of, and panel by, SANSOVINO, modelled by W. AUMONIER, and painted by FRED. PASSENGER.

W. A. S. BENSON.

449. Lamp in brass and copper.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE and staff.

MRS. ANTROBUS.

450. Chalice veil in white silk brocade: embroidered in gold and coloured silks.

ROYAL SOCIETY OF ART
NEEDLEWORK.

451. Book illuminated on vellum.

Copied from old French binding, and executed by L. E. FRICKER.

AYMER VALLANCE.

452. Chalice veil and burse: embroidered on red silk brocade.

Designed by AYMER VALLANCE.

Executed by MISS K. DELANO-OSBORNE.

KESWICK SCHOOL OF
INDUSTRIAL ARTS.

453. Cigarette box, in hammered metal, plated.

KESWICK SCHOOL—*continued*.

Designed by MRS. HARDWICKE RAWNSLEY.

Executed by ROBERT TEMPLE and JOHN BIRKETT.

ROYAL SOCIETY OF ART
NEEDLEWORK.

454. Blotter: embroidered with gold silk on linen.

Designed by DEBORAH BIRNBAUM.

Executed by ALICE SCOTT.

CHARLES EDWARD TUTE.

455. Chalice veil: white figured silk embroidered in silks and gold thread.

Designed by C. E. TUTE.

Needlework by ETHEL ARMYTAGE TUTE.

JOHN W. SINGER AND SONS.

456. Table lamp in wrought iron.

Designed by W. HERBERT SINGER.

Executed by J. W. SINGER and SONS. Smith's work by W. DAVIS, and fitting by J. COLMAN.

457. Pair of candlesticks in wrought iron and copper.

Designed by W. HERBERT SINGER.

Executed by J. W. SINGER and SONS. Smith's work by W. BUTLER, fitting by W. TROWBRIDGE.

MRS. CONYERS MORRELL.

458. Cushion : worked in coloured silks on white silk.

Designed by WALTER CRANE.

Executed by MRS. CONYERS MORRELL.

A. DUNCAN, JUN., AND CO.

459. Mat for centre of table : embroidered in washing filoselle on linen.

Designed by MISS NELLIE WHICHELO.

Executed by MISS E. O'BYRNE, and MISS L. ARMSTRONG.

MISS EDITH BLOXAM.

460. Book cover : appliqué work and embroidery on cloth.

Designed by REGINALD HALLWARD.

Executed by MISS EDITH BLOXAM.

A. DUNCAN, JUN., AND CO.

461. Sofa cushion : embroidered (by hand) in washing filoselle on linen.

Designed by MISS NELLIE WHICHELO.

Executed by MISS BEATRICE HAINES.

MISS EDITH BLOXAM.

462. Book-cover : cloth, embroidered with silk.

Designed by REGINALD HALLWARD.

Executed by MISS EDITH BLOXAM.

KESWICK SCHOOL OF INDUSTRIAL ARTS.

463. Cushion : embroidered with silks on hand-spun and hand-woven linen.

Designed and executed by MRS. HARDWICKE RAWNSLEY.

RUSKIN LINEN INDUSTRY, KESWICK.

464. Pincushion : embroidered in silk on linen in old English cable stitch.

Designed by J. H. PATCHING.

Executed by J. TWELVES.

465.

466.

467.

468.

SOUTH GALLERY.

GEORGIE CAVE FRANCE.

469. Modelled design for necklace pendant.

MRS. SCURFIELD.

470. A frame for a glass, carved: inlaid with mother of pearl.

Designed by W. R. LETHABY.

Carved by MRS. SCURFIELD.

GILBERT W. BAYES.

471. Tam O'Shanter: design in wax for trailboard of sloop: "The Grey Mare."

THOMAS JOHN.

472. Table-top veneered with natural and stained wood. Shading produced by burning.

FRED. E. E. SCHENCK.

473. Model in plaster for ceiling or wall.

South Gallery. 191

C. F. A. VOYSEY.

474. Sample of "Anaglypta."

Designed by C. F. A. VOYSEY.

Modelled by W. AUMONIER.

Manufactured by THE ANAGLYPTA CO.

BARCLAY AND SON.

475. Bracket lamp in wrought iron and copper.

Designed by H. F. FITCH.

Executed by BARCLAY AND SON.

CONRAD DRESSLER.

476. Panel in plaster, cast and carved: "The presentation of our Lady in the Temple."

Designed, modelled, and carved by CONRAD DRESSLER.

Cast by ENRICI CANTONI.

WALTER CRANE.

477. Frieze panel in fibrous plaster: "The Rivals."

Designed by WALTER CRANE.

Modelled by WALTER CRANE and OSMUND WEEKS.

Cast by WILLIAM FLAVELL.

A. CARPENTER.

478. Door panel in gesso.

Designed by LEWIS F. DAY.

Executed by A. CARPENTER.

ALICE M. CHAPLIN.

479. Panel in terra cotta.

THE GUILD AND SCHOOL
OF HANDICRAFT.

480. Carved bass-wood frieze for
door or hall mantel.

Designed and executed by H.
WARREN.

MARK ROGERS.

480a. Terra cotta bust in oak
frame: "The Apothecary."

SIR EDMUND H. ELTON,
BART.

481 & 483. Eight-handled jars:
Eltonware, red earth body, decorated
with coloured clays.

Designed by SIR EDMUND H.
ELTON.

Thrown by GEORGE MASTERS, and
worked in the rough by GEORGE
MASTERS and HENRY ISGAR.

DOULTON AND CO.

482. Tall vase: salt glazed
Doulton ware.

Designed and executed by MARK
V. MARSHALL.

A. W. BOWCHER.

484. Pencil sketch for statuettes.

MARK ROGERS.

485. Plaster model of salver to be
executed in oxydized silver or bronze:
"Reading, Writing, Arithmetic."

GEORGIE CAVE FRANCE.

486. Modelled design in wax for
panel.

BENJAMIN CRESWICK.

487. Plaster sketch model for
architectural decoration: "Football."

J. B. TOMPKINS.

488. Fire screen in wrought iron.

EDWARD LOWTHER
DUNKLEY.

489. Medallion for wall: portrait
of a lady in modelled plaster.

Frame turned by E. H. LE
CROISSETTE.

STRODE AND CO.

490. Bracket for oil lamp, in forged
iron.

Designed by W. AMOR FENN.

Executed by J. UNDERHILL and
GEORGE EMMS.

FRED. E. E. SCHENCK.

491. Panel in plaster for terra
cotta.

WM. J. HOOKS.

492. Ornamental fire screen in wrought bar iron and sheet steel.
Designed by GEO. F. HENNEY.
Executed by WM. J. HOOKS.

JOHN W. SINGER AND SONS.

493. Pair of candle-brackets in wrought iron.
Designed after an old specimen by W. HERBERT SINGER.
Executed by F. TAYLOR.

A. W. BOWCHER.

- 494 & 495. Sketches in plaster for terra cotta statue on St. Vincent Street Buildings, Glasgow.

F. W. POMEROY.

496. Sketch models for an entablature on New County Buildings, Paisley.

HEYWOOD SUMNER.

497. Part of a gesso memorial tablet erected in Kemerton Church, Gloucestershire (replica).

R. S. WHEATON.

498. Plaster panel for pediment: "Witchcraft."
499. Decorative panel in plaster: "Black Art."

MISS E. M. ROPE.

500. Three low-relief plaster panels for mantelpiece decoration.

BENJAMIN CRESWICK.

501. Sketch models of frieze in terra cotta for H. Heath, illustrating the history and manufacture of hats, ancient and modern.

WHITE AND SONS.

502. Wrought-iron panel.

HENRY ROSS.

503. Wrought-iron panel, or window grille.
Designed by C. H. MASON.
Executed by HENRY ROSS.

FRED. E. E. SCHENCK.

504. Panel in plaster for metal.
505. Panel in plaster for terra cotta.

HENRY ROSS.

506. Wrought-iron grille for window or door panel.
Designed by W. AMOR FENN.
Executed by H. ROSS.
507. Wrought-iron oil bracket.
Designed by W. AMOR FENN.
Executed by H. ROSS.

EDWD. LOWTHER DUNKLEY.

508. Modelled plaster panel for wall decoration: "St. George and the Dragon."

509. Pencil drawing of terra cotta statues on St. Vincent Street Buildings, Glasgow.

GERTRUDE M. BRADLEY.

510. Design for a plaque in modelled terra cotta clay:

"Where did you come from, baby dear?"

Designed and modelled by GERTRUDE M. BRADLEY.

Cast by — GAMBOGI.

GEORGIE CAVE FRANCE.

511. Design for panel in wax.

MISS E. M. ROPE.

512. Relief in burnt clay: "Ruth and Naomi."

SCHOOL OF ART WOOD-CARVING.

513. Frieze in carved yellow pine: Italian Renaissance style.

Designed and executed by WILLIAM S. WILLIAMSON.

SIR EDMUND H. ELTON, BART.

514 & 516. Potpourri jars and covers in Elton ware.

Designed by Sir EDMUND H. ELTON.

Worked in the rough by GEORGE MASTERS and H. ISGAR.

CHARLES HUBERT BRANNAN.

515. Renaissance vase.

Designed and executed by J. S. DEWDNEY.

MARK ROGERS.

516a. Terra cotta bust in oak frame: "Sir David Lindesay."

WALTER CRANE.

517 & 518. "The Fountain:" two panels in gesso, frieze for library: "Whoso drinketh of this water shall thirst again."

Designed by WALTER CRANE.

Modelled in gesso and cast by OSMUND WEEKS.

GEORGE JACKSON AND SONS.

519. Italian frieze in patent fibrous plaster.

Designed by M. MURPHY.

Executed by GEORGE JACKSON AND SONS.

WILLIAM PALMER.

520. Gesso decoration.

JAMES HAVENHAM.

521. A study of drapery in relief.
Arranged by W. S. FRITH.

Executed by JAMES HAVENHAM.

L. A. TURNER.

522. Plaster frieze.

MAINZER & KEMPTHORNE.

523. Marble border for mosaic
floor: hand-laid.

Designed in Louis XIV. style by
G. S. PAYNE.

Executed by L. DESPIRT.

WILLIAM PALMER.

524. Gesso decoration.

MAW AND SON.

525. Lustre tile panel.

Figure panels by WALTER CRANE.
Border by LEWIS F. DAY.

526. Screen of tiles and pottery.

Lustre frieze designed by LEWIS F.
DAY.

Lustre and Pernian pottery designed
by LEWIS F. DAY.

Tiles marked "A" designed by
LEWIS F. DAY.

MAW AND SON—*continued.*

Tiles marked "B" designed by
C. GROVE JOHNSON.

Tiles marked "C" designed and
painted by C. H. TEMPLE.

Tiles marked "D" designed by
C. F. A. VOYSEY.

527.

GEORGE JACKSON AND SONS.

528. Italian frieze in patent fibrous
plaster.

Designed by A. W. BOWCHER.

Executed by GEORGE JACKSON
AND SONS.

JAMES POWELL AND SONS.

529. Pattern of stencilled tiles:
opus sectile.

Designed by JAMES CROFTS
POWELL.

Executed by GEORGE INSKIP.

530. Glass mosaic and opus sec-
tile: "St. Matthew."

Designed by C. HARDGRAVE.

Executed by MISS FANNY HAR-
RISON and FREDERICK DUFFIELD.

531. Glass mosaic and opus sec-
tile: "Group of angels singing."

Designed by JAMES CROFTS
POWELL.

JAMES POWELL AND SONS—*contd.*

Executed by MISS FANNY HARRISON and FREDERICK DUFFIELD.

532. Glass mosaic: Opus Alexandrinum.

Designed by JAMES CROFTS POWELL.

Executed by FREDERICK DUFFIELD.

LANCELOT CRANE.

533. One of a pair of repoussé copper panels for a fireplace: "I warmed both hands before the fire of life."

Designed by WALTER CRANE.

Executed by LANCELOT CRANE.

GAETANO MEO.

534. Design in black and white for stained glass: "Group of lilies."

W. R. LETHABY.

535. Three tiles after old designs.

Designed by W. R. LETHABY.

Executed by C. H. BRANNAM.

WILLIAM PALMER.

536. Gesso decoration for wall.

MAY H. BARKER.

537. Panel in gesso for piano-front or other decoration.

WALTER CRANE.

538. "Pen and Pencil": a device for the Art Worker's Guild: panel in gesso tinted with lacquers and lustre paint.

JOHN EYRE.

539. Piano-front painted on plain wood and polished: "Orpheus."

THE GUILD AND SCHOOL OF HANDICRAFT.

540. Gesso panel for piano-front.

Designed and executed by H. DERRICK.

E. PRISLEAU WARREN.

541. Mirror in mahogany frame, with ornaments in carton pierre, for the President of Magdalen College, Oxford.

Designed by E. PRISLEAU WARREN.

Executed by JOHN MCCULLOCH.

Painted and gilded by A. GIBBONS.

EDMOND G. REUTER.

542. Two deal panels decorated with gesso, gilt and silvered.

LANCELOT CRANE.

543. Mahogany panel, decorated with gesso, and coloured with lacquers: "Stags and oak-tree."

Designed by WALTER CRANE.

Executed by LANCELOT CRANE.

WALTER CRANE.

544. "A Sea Maid:" Panel in gesso, coloured with lacquers and lustre paint.

MRS. C. WYLIE.

545. Decorative panel, fibrous gesso on wood: "Dawn."

EDMOND G. REUTER.

546. Deal panel ornamented with gesso.

LANCELOT CRANE.

547. One of a pair of repoussé copper panels for a fireplace. "I warmed both hands before the fire of life."

Designed by WALTER CRANE.

Executed by LANCELOT CRANE.

HORACE ELLIOTT.

548. Jardinière of red-ware on wrought-iron stand.

Designed by HORACE ELLIOTT.

Executed by DAVID KNIGHT.

C. H. MACARTNEY.

549. Bracket clock, mahogany and metal.

Designed by C. H. MACARTNEY.

Case by WM. MASON. Movement by THWAITES AND REED.

LONGDEN AND CO.

550. Chimney-piece, grate, tiles and fender.

Designed by H. LONGDEN.

Executed by LONGDEN AND CO., assisted by J. BRADSHAW, W. KNOWLES, B. COLDWELL, W. HAYWOOD. Chimney-piece by MORRIS AND CO.

J. W. SINGER AND SONS.

551. Kettle and stand.

Designed by W. HERBERT SINGER.

Executed by J. W. SINGER AND SONS, assisted by C. POPE and R. COX.

552. Wrought iron and copper kettle and stand.

Designed by EDGAR R. SINGER.

Executed by J. W. SINGER AND SONS, assisted by C. POPE and R. COX.

DOULTON AND CO.

553. Stone-ware jug: salt glazed.

Designed and executed by MARK V. MARSHALL.

JOHN J. FIRTH.

554. Vase in Westmoreland clay.

DOULTON AND CO.

555. Doulton ware bowl: salt glazed.

Designed and executed by FRANK A. BUTLER.

JOHN J. FIRTH.

556. Vase in Westmoreland clay.

DOULTON AND CO.

557. Doulton ware vase: salt glazed.

Designed and executed by WILLIAM PARKER.

ALFRED W. BOWCHER.

558. Model for terra cotta panel.

FRED. E. ESCHENCK.

559. Frieze in plaster.

C. H. MACARTNEY.

560. Bracket clock in mahogany and metal.

Case executed by A. MASON.

AGNES L. HINE.

561. Wood carving.

MARGARET OLIPHANT
WILSON.

562. Carved walnut panel for door.

MISS E. E. SAMSON.

563. Pear-tree paper-knife.

SCHOOL OF ART WOOD-
CARVING.

564. Walnut wood bellows in walnut: design Venetian sixteenth century.

Executed by HENRIETTA E. WAYHAB.

ARTHUR JAMES OSMOND.

565. Carved oak panel.

SCHOOL OF ART WOOD-
CARVING.

566. Bracket with figure.

Designed and executed by MARIA E. REEKS.

MISS E. E. SAMSON.

567. Carved hand glass in cherry wood.

HORACE ELLIOTT.

568. Amphora in soft red clay.

Executed by J. NICOLLS.

GEORGE HOMFRAY.

569. Two carved upright panels for fire-place in American walnut.

MAUD AGNES HEATH.

570. Square carved frame : granite pattern.

GEORGE HOMFRAY.

571. Carved frame in American walnut, inclosing three panels.

Design adapted from a head-piece in "The English Illustrated Magazine," by L. MATHES.

MARY R. PINWILL AND SISTERS.

572. Mirror with carved oak frame. Designed by EDMUND H. SEDDING.

Executed by MARY, ETHEL, and VIOLET PINWILL.

ARTHUR W. SIMPSON.

573. Carved panel of dog roses.

H. COOPER.

574. Panel for cabinet, carved in walnut.

SCHOOL OF ART WOOD-CARVING.

575. Renaissance panel in walnut. Designed by W. H. GRIMWOOD. Executed by HERBERT GRIMWOOD.

ALLEN SHARPE RANDALL.

576. Boxwood panel : "Venus and Cupid."

JESSE HASWELL.

577. Organ stool : carved in oak.

SCHOOL OF ART WOOD-CARVING.

578. Renaissance panel carved in walnut.

Designed by W. H. GRIMWOOD.

Executed by HERBERT GRIMWOOD.

MISS E. E. SAMSON.

579. Walnut panel : children and goat ; from design by MR. WALTER CRANE.

Executed by M. SOPHIE SMITH.

WILLIAM FRANCIS JENKINS.

580. Frame in sycamore wood : walnut and ebony overlaid.

JOSEPH PHILLIPS.

581. A portion of a pilaster in oak.

SCHOOL OF ART WOOD-CARVING.

582. Walnut miniature frame. Designed by W. T. ROSS.

Executed by HENRIETTA E. WAYHAB.

A. W. KEIDEL.

583. Group of puppies carved in wood.

SCHOOL OF ART WOOD-CARVING.

584. Walnut panel: design copied.
Executed by MARIA E. REEKS.

MISS K. BROAD.

585. Carved bowl in sycamore wood.

JOSEPH PHILLIPS.

586. Sketch: door panel carved in oak.

MRS. A. L. KORVIN PAGOSKY.

- 587 & 588. Frame in burnt wood.

THE ALLER VALE POTTERY COMPANY.

589. Clay tile: "Slip Decoration:" design for armorial bearings.

Designed and executed by
CHARLES B. STONEY.

J. D. BATTEN.

590. Pair of bellows, carved in walnut wood.

Designed by J. D. BATTEN and
RAYNER D. BATTEN.

Executed by RAYNER D. BATTEN.

HORACE ELLIOTT.

591. Cleopatra vase in soft red clay.

Designed by HORACE ELLIOTT.

Executed by J. NICOLLS.

592. A three-handled tube for reeds, &c., in soft red clay.

Designed by HORACE ELLIOTT.

Executed by J. NICOLLS.

MRS. A. L. KORVIN PAGOSKY.

593. Stool in burnt wood.

594. Shelf containing pottery by
MESSRS. DOULTON AND CO.,

MISS ELEANOR JACOB,
CHARLES HERBERT
BRANNAM,

AND THACKERAY TURNER,
Particulars of MESSRS. DOULTON
AND Co.'s pottery:—

- (1) Vase: stoneware.

Designed and executed by WILLIAM
PARKER.

- (2) Vase: Doulton ware, salt
glazed.

Designed and executed by ELIZA
SIMMANCE.

- (3) Pipe bowl: glazed ware.

Designed by JONATHAN BINES.

Executed by DOULTON AND Co.

MESSRS. DOULTON, ETC.—*continued.*

(4) Vase: Doulton ware, salt glazed.

Designed and executed by MARK V. MARSHALL.

(5) Jug: stoneware, salt glazed.

Designed and executed by WILLIAM PARKER.

(6) Jug and two goblets: stoneware, salt glazed.

Designed and executed by EDGAR W. WILSON.

(7) Tankard and two goblets: stoneware, salt glazed.

Designed and executed by MARK V. MARSHALL.

(8) Jar: Doulton ware, salt glazed.

Designed and executed by WALTER and JESSE GANDY.

(9) Vase: stoneware, salt glazed.

Designed and executed by MARK V. MARSHALL.

Particulars of MISS ELEANOR JACOB'S pottery:—

(10 to 15) Six pieces of pottery decorated with coloured slips and sgraffito.

Designed and executed by MISS ELEANOR JACOB.

MESSRS. DOULTON, ETC.—*continued.*

Particulars of CHARLES HERBERT BRANNAM'S pottery:—

(16 & 17) Two vases: decorated with coloured slips and sgraffito.

Designed by W. L. BROWN.

Executed by J. A. BAMKIN.

(18) Dragon vase: Devon clay and coloured slip glaze.

Designed by J. S. DEWDNEY.

Executed by F. S. BOWDEN.

Particulars of THACKERAY TURNER'S exhibit:—

(19 to 26) Six plates and two bowls: under-glaze painting on earthenware.

Designed and executed by THACKERAY TURNER.

595. Shelf containing pottery by
THE ALLER VALE
POTTERY CO., AND
SIR EDMUND H. ELTON,
BART.

Particulars of THE ALLER VALE POTTERY:—

(27) Ten pieces of faience with Rhodian decoration.

Executed and decorated by Lads of THE ABBOTSKERSWELL AND KINGSKERSWELL COTTAGE ART CLASS.

THE ALLER VALE, ETC.—*continued.*

(28) Kabyle vase : slip decoration on pottery.

Designed and executed by CHARLES CALLARD, of the Abbotskerswell Cottage Art Class.

(29) Tiles : decorated with stanniferous enamels by Lads of THE ABBOTSKERSWELL COTTAGE ART CLASS.

(30) Stanniferous enamel ware.

Executed and decorated by Lads of THE ABBOTSKERSWELL COTTAGE ART CLASS.

(31) Six pieces of pottery : slip decoration on common pottery.

Executed and decorated by Lads of THE ABBOTSKERSWELL COTTAGE ART CLASS.

Particulars of SIR EDMUND H. ELTON'S pottery :—

(32) Three pieces of Elton ware : red earth body, decorated in coloured clays.

Designed by SIR E. H. ELTON.

Executed by SIR E. H. ELTON, GEORGE MASTERS, and HENRY ISGAR.

596. Shelf containing pottery by HORACE ELLIOTT, THE ALLER VALE POTTERY CO., AND SIR EDMUND H. ELTON, BART.

Particulars of HORACE ELLIOTT'S pottery :—

(33) Two vases and two bowls : sgraffito and slip decoration.

Designed by HORACE ELLIOTT.

Executed by C. H. BRANNAM.

Particulars of THE ALLER VALE pottery :—

(34) Two pieces of faience : stanniferous enamel ware.

Executed and decorated by Lads of THE ABBOTSKERSWELL COTTAGE ART CLASS.

(35) Two pieces of common pottery.

Executed and decorated by Lads of THE ABBOTSKERSWELL COTTAGE ART CLASS.

(36) Five pieces of Elton ware : red earth body, decorated in coloured clays.

Designed by SIR E. H. ELTON.

Executed by SIR E. H. ELTON, GEORGE MASTERS, and HENRY ISGAR.

597. Shelf containing pottery by
THE ALLER VALE POTTERY
CO., AND SIR EDMUND H.
ELTON, BART.

Particulars of THE ALLER VALE
pottery:—

(37) Nine pieces: clay tile and
slip decoration.

Executed and decorated by Lads
of THE ABBOTSKERSWELL COTTAGE
ART CLASS.

Particulars of SIR EDMUND H.
ELTON'S pottery:—

(38) Eight pieces of Elton ware:
red earth body, decorated in coloured
clays.

Designed by SIR E. H. ELTON.

Executed by SIR E. H. ELTON,
GEORGE MASTERS, and HENRY
ISGAR.

F. W. TROUP.

598. Chain of beaten copper for a
hanging lamp.

Designed and executed by F. W.
TROUP.

MESSRS. FISHER AND CO.

599. Musaline oil printed paper:
"Picotee."

MESSRS. FISHER & CO.—*continued.*

Designed by J. F. BENTLEY.

Executed by Messrs. FISHER'S
STAFF.

600. Musaline oil printed paper:
"Lily."

Designed by J. F. BENTLEY.

Executed by Messrs. FISHER'S
STAFF.

601. Musaline oil printed paper:
"Marigold."

Designed by J. F. BENTLEY.

Executed by Messrs. FISHER'S
STAFF.

602. Musaline brocade oil printed
paper: "Tudor."

Designed by J. F. BENTLEY.

Executed by Messrs. FISHER'S
STAFF.

603. Case containing specimens of
gold and silver work.

MISS MARSH-CALDWELL.

(1) Box in black-wood, decorated
with gold, silver, brass and copper
wire, and plasma.

Designed and executed by ROBERT
BATEMAN.

MRS. W. BRINCKMAN.

(2) Commemorative jewel: containing medal struck on the birth of Roi de Rome (1811), wood from the first coffin of, and hair of Napoleon I.

Designed and executed by ROBERT BATEMAN.

WILLIAM SMITH.

(3) Specimens of gold and silver work: arabesque and appliqué.

604. Case containing cameos.

MISS ALICE SCHOLFIELD.

(1) Case containing seven cameos.

MISS MARY ARNOLD.

(2) Case containing seven cameos: original, with the exception of "Clytie."

ALICE HOWLAND.

(3) Three cameos.

MRS. W. S. W. ASTBURY.

(4) Cameos: head of Savonarola and two female heads.

MRS. ARNOT.

(5) Cameo: "Helen of Troy."

LOUISA SIBYLLA HEINRICH.

(6) Six cameos: "Vertumnus," "Pomona," "Bust of a boy," "Britannia," "Juno," "Spray of ivy."

W. A. S. BENSON.

605. (1) (2) Boxes of stamped leather and sheet brass.

(3) (4) Boxes of stained oak and sheet brass.

Designed by W. A. S. BENSON.

Executed by J. McVEIGH.

WILLIAM WALLACE.

(5) Cigarette box in repoussé brass.

KESWICK SCHOOL OF INDUSTRIAL ARTS.

(6) Tea-caddy in plated metal.

Designed by MR. HARDWICKE RAWNSLEY.

Executed by JOHN HODGSON and JOHN BIRKETT.

MISS L. P. HOLDEN.

(7) Heart-shaped box.

Executed by JAMES OLLINGTON.

LAURA BRAY.

(8) Tea-caddy or cigarette box in repoussé German silver.

ROYAL SCHOOL OF ART
NEEDLEWORK.

(9) Casket embroidered with silk :
sixteenth century style.

Design adapted by H. M. BURN-
SIDE.

Executed by DEBORAH BIRN-
BAUM.

C. WHALL.

606. Design for ornamenting plain
glazing by means of lead tracery.

JOHN AND WILLIAM
GUTHRIE.

607. Painted glass : "Saint
Cecilia."

HENRY CADNESS.

608. Stained glass panel intended
for a bath-room.

JOHN AND WILLIAM
GUTHRIE.

609. Painted glass heraldic shield,
reproduced from old Dutch work.

610. Square leaded shield : Vene-
tian and bevelled plate glass.

611. Leaded glass panel with
painted figures and heraldic shield.

BRITTEN AND GILSON.

612. Three panels : ornamental
glazing in "Prior's Early English
Glass."

Designed by W. J. BOOER.

JOHN AND WILLIAM
GUTHRIE.

613. Oval leaded shield : Venetian
and bevelled plate glass.

GEORGE TROLLOPE AND
SONS.

614. Stained glass panel.

Designed by THOMAS STRETHILL
SMITH.

JOHN AND WILLIAM
GUTHRIE.

615. Painted glass heraldic shield,
reproduced from old Dutch glass.

GEORGE TROLLOPE AND
SONS.

616. Stained glass panel for ships.

Designed by THOMAS STRETHILL
SMITH.

T. W. CAMM.

617. Stained glass panel : subject,
"Penelope."

J. R. SPENCE.

- 618 & 619. Stained glass panels.
 No. 1. Designed by A. H. MARSH.
 Painted by J. R. SPENCE.
 No. 2. Designed by J. R. SPENCE.
 Painted by J. O'NEILL.

BRITTEN AND GILSON.

620. Ornamental glazing, with crown, in "Prior's Early English Glass."

621. Panel for hall door: "Welcome."

Designed and painted by C. W. WHALL on "Prior's Early English glass."

622. Panel for hall door: "Farewell."

Designed and painted by C. W. WHALL.

623. Ornamental glazing, with shield.

Designed by W. J. BOOER in "Prior's Early English Glass."

CHRISTOPHER W. WHALL.

624. Design for ornamenting plain glazing by means of lead tracery.

625. Cartoon for glass panels for a hall door.

CHARLES HERBERT BRANNAM.

626. Amphora sgraffito work on native clay.

Designed by C. H. BRANNAM.
 Executed by J. L. DEWDING.

GALLERY.

JOHN F. FOURACRE.

627. Designs for painted glass.

T. W. CAMM.

628. Design for painted window :
"The Transfiguration."

J. F. FOURACRE.

629. Design for painted glass :
"All Saints Church, Plymouth."

ROBERT JOHN STEGGLES.

630. Design for stained glass.

631. Ditto.

632. Ditto.

633. Ditto.

GEORGE PERCY SAUL.

634. Sketch drawing for pro-
cessional cross.

HERBERT A. BONE.

635. Design for page of a book of
carols : in three colours.

636. Design for book illustration :
in colour (line and tint).

637. Proof of a photographic en-
graving : in three colours.

Executed by WALKER AND BOU-
TALL.

HENRY RYLAND.

638. Sepia drawing : "Hero and
Beatrice."

J. D. BATTEN.

639. Woodcut of book-plate.

C. W. WHALL.

640. The Infant Christ and The
New Year.

R. LESLIE BROOK.

641. Design for programme.

T. ERAT HARRISON.

642. Book-plates.

Engraved by TYPOGRAPHIC ETCH-
ING COMPANY and by MESSRS.
WALKER AND BOUTALL.

643. Design for cover of a penny
exercise book.

HENRY RYLAND.

644. Two designs for book decoration, with proofs.

645. Frontispiece: "Æsop's Fables."

MRS. ORRINSMITH.

646. Design for mural brass.

LAWRENCE HOUSEMAN.

647. Book-plate at the Kensington Public Libraries.

Executed by C. NASH.

648. Seal of the Hansard Publishing Union.

Executed by W. A. MUSSETT.

649. Book-plate of the Campden Trust, Kensington.

FREDERICK MARRIOTT.

650. Three head-pieces for book illustration.

REGINALD HALLWARD.

651. Illustration to sonnet, by Christina Rossetti.

652. Illustration from "Flowers of Paradise."

HENRY RYLAND.

653. "Phyllis": design for book decoration.

WALTER CRANE.

654. "The Twelve Months": twelve page designs, enclosing verses: original pen drawing for reproduction.

Designed by WALTER CRANE.

Verses by BEATRICE CRANE.

655 & 656. Two frames: original outlines on pages for "Flora's Feast."

R. HALLWARD.

657. Sepia drawing: "The Black-bird."

HEYWOOD SUMNER.

658. Book illustration.

659. Head-piece: "Will, will have wilt, though will woe win."

MRS. R. HALLWARD.

660. Indian ink drawing, heading the poem.

THE PROPRIETORS OF
"ATALANTA."

661. (a) Illustrations to "Aslauga's Knight": "The carrying away of Hildegardis."

(b) A design for a heading to the Atalanta Scholarship and Reading Union.

Designed by HEYWOOD SUMNER.

J. D. BATTEN.

662. Design for book-plate: drawn to double scale.

MISS S. HADLAND.

663. Badge of the Milton Mount College.

Designed by HEYWOOD SUMNER.

HEYWOOD SUMNER.

664. Tail-piece for Arts and Crafts Catalogue.

MRS. R. HALLWARD.

665. Indian ink drawings: two book illustrations.

HEYWOOD SUMNER.

666. Headings for book decoration.

LEWIS F. DAY.

667. Book decoration: drawings and proofs.

Executed by EDMUND EVANS.

668. Proof of cover: "The picturesque Mediterranean," wood engraving.

Executed by CASSELL AND CO.

669. Proof of Catalogue cover.

Executed by WALKER AND BOUTALL.

670. Proof of paper-cover: The Cabinet Portrait Gallery: wood-engraving.

WALKER AND BOUTALL.

671. Photo-relief enlargement from an ink drawing.

Designed by WALTER CRANE.

Etching by HYDE.

Proof made by H. WICKMAN.

Photographed by F. VANS and T. VERNON.

W. R. LETHABY.

672. A book-plate, process block.

Executed by WALKER AND BOUTALL.

G. WOOLISCROFT RHEAD.

673. Pen and ink drawing.

LAWRENCE HAUSMANN.

674. Certificate of the Campden Trust: engraved and copper steel faced.

Executed by C. NASH.

G. W. RHEAD.

675. Pen and ink.

ALLEN WRIGHT.

676. Eight designs for book-plates in one frame.

MRS. CONYERS MORRELL.

677. Design for a cushion: "Doves and Roses."

Designed by WALTER CRANE.

WELLS, GARDNER, DARTON
AND CO.

678. Pen-and-ink sketch: Isaiah
xl. 1, 2.

Designed by G. WOOLISCROFT
RHEAD.

F. HAMILTON JACKSON.

679. Drawings for lithography:
"The Story of the Cross."

GEORGE C. HAITÉ.

680. Illustrations to "Holy Glad-
ness."

Designed for Griffith, Farran and
Co.

681. "End Papers": designed for
Marlborough, Pewtress and Co.

MISS RACHEL BARCLAY.

682. Design in ink for two borders:
"Christmas rose."

MISS M. COOKE.

683. Worked cover for "Punch."

MRS. C. J. STANILAND.

684. Brocade worked in silks.

MISS E. C. BELL.

685. Cushion cover, embroidered
in silks on linen.

MRS. W. H. ALLCHIN.

686. Patterns of needlework on
drawn threads (punto tirato).

ESTHER E. OLDROYD.

687. Silk lace cravat and painted
fan.

Designed by LIZZIE OLDROYD.

Executed by ESTHER E. OLDROYD.

C. F. M. CLEVERLY.

688. Needlework panel for music
stand.

Designed by C. F. M. CLEVERLY.

Executed by MRS. CLEVERLY.

GEORGE JACK.

689. Panel of appliqué work on
serge.

Designed by GEORGE JACK.

Executed by MRS. JACK.

C. F. M. CLEVERLY.

690. Design in oils for altar-panel
for Oswald Kirk Church, Yorks.

T. M. ROOKE.

691. Decorative design in water-
colour: "Tree Maiden."

N. H. J. WESTLAKE.

692. Small sketch of two demi-
angels: part of the paintings in St.
Joseph's, Highgate.

T. M. ROOKE.

693. Decorative design in water-colour: "Sea Maiden."

J. H. POLLEN.

694. Details in tempera of roof painting at Kilkenny Castle.

N. H. J. WESTLAKE.

695. Study of painting for St. John's Church, Cumnock: "Mater humillima."

W. HENRY JEWITT.

696. Drawing in water-colour of portion of drawing-room in blue, white, and gold.

MISS RACHEL BARCLAY.

697. Two square designs: "Autumn Anemone," and "Honeysuckle."

MISS MARGARET L. HOOPER.

698, 701, & 705. Panels in oil for mantelpiece: "Faith," "Hope," and "Charity."

F. E. VIGNERST.

699. Set of designs for calico printing.

WALTER CRANE.

700. Five frames of original coloured proofs of the pages of "Flora's Feast."

F. HAMILTON JACKSON.

702. Sketches for painted portion of reredos: Charlton Church.

W. HENRY JEWITT.

703. Sketch of portion of a study: suggested by the Liverpool Cathedral competition.

JAMES WARD.

703 a. Design for portion of a frieze: "The Earth and the Firmament."

MISS RACHEL BARCLAY.

704. Two square designs: "Cowslips" and "St. John's wort."

JAMES WARD.

706. Design for ceiling decoration.

W. HENRY JEWITT.

707. Drawing in water-colour of breakfast-room in yellow and sage green.

B. AND F. GAST.

708, 710, 714. Frieze and panels for wall decoration.

THE FRESCO ACADEMY.

709. A Siren.

Designed and executed by A. DAMPIER MAY.

W. HENRY JEWITT.

711. Two studies of friezes.

EDWARD J. TARVER.

712. Design for alms dish in repoussé brass.

E. M. ROPE.

713. Part of frieze for nursery decoration: "Children's games."

J. BOUVIER.

715. Three painted panels: "Cupid and Psyche," "Apples," "Flora and Zephyr."

JOHN STAINES BABB.

716. Mahogany panel in Gambier Parry's oil method: "Youths and Snake."

A. C. LAVERS.

717. Oil panel for cabinet decoration.

THE FRESCO ACADEMY.

718. Fresco: "Adieu."

Executed by W. J. GRIFFITHS.

MISS ETHEL SLADE-KING.

719. Pastel design for decorating a music room.

THE FRESCO ACADEMY.

720. Fresco: "Cupid racing with the monsters of the deep."

Designed and executed by A. DAMPIER MAY.

721. Fresco: "Welcome."

Designed and executed by W. J. GRIFFITHS.

MISS T. DAWSON MORAY.

722. Screen representing "The Seasons."

Designed by C. L. BURNS.

Executed by MISS T. D. MORAY.

MRS. WATTS HUGHES.

723. Voice figures: a discovery of Mrs. Watts Hughes. They are of various kinds, *e.g.*, wave, line, flower, tree, fern, &c. Several of these resemble very remarkably the natural objects named.

CHISWICK PRESS.

(CHARLES WHITTINGHAM AND CO.)

724. A case of Printed Books exhibited by the CHISWICK PRESS, wholly produced or completed under the practical superintendence of the manager, CHARLES THOMAS JACOBI,

CHISWICK PRESS—*continued*.
with the assistance, latterly, of W. B. C. BELL. The names of the following heads of Departments must be associated with these :

J. GURNEY (of Compositors).

W. H. HARPER (of Readers).

W. MUNRO (of Pressmen).

G. GURNEY (of Warehouse).

(1) Mérimée's Chronicles of Charles IX., 1889. Large 8vo. In Miller and Richard's old style type, on thick hand-made Japanese vellum paper.

(2) Epistles and Gospels, 1882. 4to, in red and black. In Miller and Richard's old style type, on Dutch hand-made paper.

(3) Keble's Christian Year, 1875. Sm. 4to. In Miller and Richard's old style type, on machine-made paper.

(4) On the Making of Etchings, 1888. 4to. In Miller and Richard's old style type, on hand-made Japanese vellum paper.

(5) Defoe's Robinson Crusoe, 1883. 8vo. Facsimile reprint of first edition, 1719. In Caslon's old faced type, on Dutch hand-made paper.

CHISWICK PRESS—*continued*.

(6) The Popish Kingdome, 1880. Sm. 4to. Old reprint. In black letter, on Dutch hand-made paper.

(7) Notes on Ceremonial, 1888. 8vo. In red and black. In Caslon's old faced types, on machine paper.

(8) The House of the Wolfings, 1889. 4to. In Chiswick Press special fount of type, on J. Dickinson and Co.'s hand-made paper.

(9) Court Records of the East India Company, 1886. 8vo. In Caslon's old faced type, on antique paper.

(10) The Works of Sir George Etherege, 1888. 8vo. In Miller and Richard's old style type, on French hand-made paper.

(11) Philobiblon Society Miscellanies, 1884. Sm. 4to. In Caslon's old faced type, on Chiswick Press hand-made paper.

(12) Recollections of Mr. James Lenox, 1886. Sm. 8vo. In Caslon's old faced type, on Spalding and Hodge's hand-made paper.

CHISWICK PRESS—*continued.*

(13) The Philobiblon of Richard de Bury, 1888. 8vo. In Miller and Richard's old style type, on J. Dickinson and Co.'s hand-made paper.

(14) Sartor Resartus, 1889. Sm. 8vo. In Miller and Richard's old style type, on J. Dickinson and Co.'s hand-made paper.

(15) Aucassin and Nicolette, 1887. Sm. 8vo. (Done into English by A. Lang.) In red and black. In Caslon's old faced type, on hand-made Japanese vellum paper.

(16) Skelton's Ballade of the Scottysche Kynge, 1882. Sm. 4to. A reprint. In Caslon's old faced type, on Dutch hand-made paper.

(17) Rubaiyat of Omar Khayyam, 1889. 8vo. Composed entirely in Miller and Richard's old style capitals, and printed on hand-made Japanese vellum paper.

(18) Prevost's Manon Lescaut, 1878. Sm. 8vo, in red and black (in French). In Miller and Richard's old style type, on thin hand-made Japanese paper.

CHISWICK PRESS—*continued.*

(19) The Island of Anarchy, 1887. Sm. 12mo. In Miller and Richard's old style type, on French hand-made paper.

(20) Large folio Book of Printing Specimens, showing some of the various types in use at the Chiswick Press. (This last volume is too large for the show-case.)

R. AND C. CONSTABLE.

725. Three printed books in case.

(1) Quasi Cursores, 1884. 4to.

(2) Century of Artists, 1889. 4to.

(3) Memorial of French and Dutch Loan Collection, 1886. 4to.

MRS. SOMERSET BURT-
CHALL.

726. Couvrette: crewel work on linen.

AYMER VALLANCE.

727. Square of embroidery for cushion.

Worked by MISS BAILEY.

MISS A. L. WARREN.

728. Panel of needlework.

A. DUNCAN, JUN., AND CO.

729. Toilet set.

Design adapted from Chinese by
MISS C. WHITESIDE.

730. Dress front collar and cuffs.

Designed and worked by MISS R.
C. DUNCAN.

MARGARETTA HICKS.

731. Yoke cuffs and panel for
costume, hand-sewn braiding on cloth.

732. Corner of curtain, hand-sewn
braiding on cloth.

733. Border design, ditto.

MISS L. M. FORSTER.

734. Fifteen pieces of West Hack-
hurst leather work by MISS FORSTER
and her pupils.

AGNES L. HINE.

735. Fan painted on silk.

KIRKBY LONSDALE.

736. Two specimens of leather
work.

MISS A. M. HARRIS.

MISS S. F. FIRTH.

736 a. Specimen of leather work.

LEIGHTON BUZZARD HOME
ART CLASSES.

737. Four specimens of leather
work.

ALLER VALE POTTERY CO.

738. Carved oak chest.

Designed by A. SURLEY and W. K.
WHITE.

Executed by A. SURLEY and W.
K. WHITE.

EMMA LUCY JONES.

739. Needlework panel for screen.

Designed by T. M. ROOKE.

Executed by E. M. JONES.

G. WOOLISCROFT RHEAD.

740. Pen and ink study of the
thistle.

H. RYLAND.

741. Procession of the San Greal.

J. H. POLLEN.

742. Design for figure panel in
charcoal.

Borders by MISS A. HUNTER.

GEORGIE CAVE FRANCE.

743. Photograph of model design
for rose-water dish and bottle.

S. EDGAR M. FLASHMAN.
744. Design for 6-inch lustre tile.

L. A. RAINSFORD.
745. Design for a frieze: water-colour.

A. W. L. DIXON.
745 a. Design for table cover.

MISS CHARLOTTE H. SPIERS.
746. Design for wall paper.

CHARLES J. TAIT.
747. Sketch of one panel of the lantern: illustrated colouring: *see* lantern in Hall, No. 859.

J. H. POLLEN.
748. Design for panel in charcoal. Borders by MISS A. HUNTER.

G. F. WATTS, R.A.
749. "Eve—the Creation."
Drawn by G. F. WATTS.
Photographed by FREDERICK HOLLYER.

750. "Justice," from fresco.
Photographed by F. HOLLYER.

SIR F. LEIGHTON, BART.,
P.R.A.

751. Photograph from fresco: "The arts of peace," at the South Kensington Museum.

MISS MARGARET L. HOOPER.
752. Water-colour sketch: design for glass window in church.

JAMES WARD.
753. Design for frieze in glass mosaic.

ROLAND GEORGE JONES.
754. Design for cloth book cover.
755. Design for painted glass.

EDMUND G. REUTER.
756. A frame containing eight designs cut in black paper.

C. W. WHALL.
757. "St. Columba": cartoon for altar-piece.

JAMES G. REUTER.
758. Frame containing eight designs, cut in black paper.

A. W. L. DIXON.
758 a. Design for a carpet.

H. ARTHUR KENNEDY.
759 & 760. Photographs of furniture and wall decoration.

HEYWOOD SUMNER.

761. Design for sgraffito decoration of outside stairs to a house in Chalfont St. Peter.

Stairs by W. A. S. BENSON.

Sgraffito by HEYWOOD SUMNER.

H. ARTHUR KENNEDY.

762. Photograph of furniture and wall decoration.

Decorative painting, H. A. KENNEDY.

Wood-work of cupboard by W. EAGLESTONE.

ART FOR SCHOOLS ASSOCIATION.

763. Mahogany frame.

E. PRISLEAU WARREN.

MRS. C. WYLIE.

764. Night : decorative panel.

R. AND R. CLARK.

765. Framed show card of the Scottish Widows' Fund Life Insurance Society.

Designed by WALTER CRANE.

Executed by R. and R. CLARK.

FRANCES EDITH PACE.

766. Three-fold screen in walnut.

Carved by F. E. PACE.

Embroidered panel by MRS. G. E. MOBERLY.

JANET A. S. MACGOUN.

767. Design for piano-front, with side panels.

A. B. DONALDSON.

768, 770, 771, 772. Four panels. (Landscape decoration in shades of brown and green.)

C. F. VOYSEY.

769. Design for printed fabric.

WILLIAM JAMES DEWHURST.

773. Architectural model of a conservatory window in hammered zinc.

C. J. TAIT.

774. Design for wall paper.

WALTER GANDY.

775. Trinket cabinet in satinwood and ebony.

HEYWOOD SUMNER.

775 a. Stencil pattern for a white-washed frieze.

Designed by HEYWOOD SUMNER.

Cut and stencilled by GEORGE MALLALIEU.

MESSRS. GODFREY & SONS.

775 b. Wall paper design.

F. SPALDING.

776. Inlaid panel top of box.

THOMAS JACOB.

777. Table top, inlaid.

F. SPALDING.

778. Inlaid table top: "The untidy table."

MACMILLAN AND CO.

779. Cloth binding: "History of Miniature Art."

Designed by LEWIS F. DAY.

SIDNEY G. WINNEY.

780. Four brass blocks in frame for cloth printing.

Cut by S. G. WINNEY.

THE DONEGAL INDUSTRIAL
FUND.

781. Carved cabinet: replica of old German work.

Executed by PATRICK CALHOUN.

WALTER CRANE.

782. Sign-board of the Arts and Crafts Exhibition Society.

Designed and painted by WALTER CRANE.

Joinery work by C. HARROD.

ENTRANCE HALL.

JOHN W. SINGER AND SONS.

783. Pedestal lamp, in wrought iron and bronze.

Designed by W. HERBERT SINGER.

Executed by J. W. SINGER AND SONS.

Smith's work by F. FRANCIS: fitted by W. TROWBRIDGE.

THE GUILD AND SCHOOL OF
HANDICRAFT.

784. "Grandfather's Clock": in bass-wood, stained green, with gesso ornamentation.

Designed by C. R. ASHBEE.

Cabinet work by C. V. ADAMS; gesso and painting by C. R. ASHBEE; metal work by G. WILLIAMS.

BARCLAY AND SONS.

785. Wall bracket in brass and copper.

SCHOOL OF ART WOOD-
CARVING.

786. Chimney-piece in carved pine.
Designed by J. H. POLLEN.

Executed by M. REEKS, S. GILES,
W. WILLIAMSON, H. GRIMWOOD, J.
WATSON, F. A. CROLLAN, J. C.
HOLT.

786 a. The tiles by W. DE MOR-
GAN.

786 b. Pillar grate and fender in
iron and brass.

Designed by H. LONGDEN.

Executed by LONGDEN AND CO.,
assisted by J. DYSON, J. CLUCAS, G.
MARSHALL, W. KNOWLES, W. BUL-
LAS.

BARCLAY AND SONS.

787, 789. Table lamps in brass and
copper.

Designed by H. F. FITCH.

Executed by BARCLAY AND SONS.

ALLER VALE POTTERY CO.

788. Pair of lamp or kettle stands
in iron.

Designed and executed by WM.
PROWSE.

STRODE AND CO.

790. Table lamp in iron.
Designed by C. H. MASON.
Executed by H. and J. ROSS.

THE SCHOOL AND GUILD
OF HANDICRAFT.

791. "Grandfather's Clock": in
bass-wood stained red, ornamented
with iron-work and gesso.

Designed by C. R. ASHBEE.

Cabinet-work by R. G. PHILLIPS.

Carving by H. WARREN.

Gesso and painting by C. R. ASH-
BEE.

Iron-work by R. UNDERHILL.

T. T. PRATT.

792. Design for wall paper printed
in tempera: "The Aquarium."

HENRY WEBLEY BEAVEN.

793. Ceiling paper, raised flock,
block printed.

Designed by HENRY WEBLEY
BEAVEN.

Executed by CHARLES KNOWLES
AND CO.

794. Ceiling paper, raised flock,
block printed.

HENRY WEBLEY BEAVEN—*contd.*
Designed by HENRY WEBLEY
BEAVEN.

Executed by SCOTT, CUTHBERTSON
AND CO.

SCOTT, CUTHBERTSON & CO.

795. Screen of wall papers :

(1) "Whitehall" : damask after
Venetian velvet, hand printed on talc
ground.

(2) "Zurich" : damask after Vene-
tian velvet, hand printed four times ;
flock on blue ground.

(3) "Bruges" : damask after Vene-
tian velvet, hand printed three times ;
flock on yellow ground.

Designed by W. TURNER.

Executed by SCOTT, CUTHBERT-
SON AND CO.

JOHN W. SINGER AND SONS.

796. Pedestal lamp in wrought
iron and bronze.

Designed by W. HERBERT SINGER.

Smith's work by C. POPE.

Fitted by J. COLMAN.

797. Two table lamps in bronze.

Designed by W. HERBERT SINGER.

Executed by C. HUTCHINS and
W. TROWBRIDGE.

J. W. SINGER AND SONS—*continued.*

797 a. Table lamp cast in bronze.

Designed by EDGAR R. SINGER.

Modelled by MISS HORWOOD.

Executed by JOHN SINGER AND
SONS.

797 b. Finger plate in copper.

Designed by EDGAR R. SINGER.

Executed by A. POPE.

797 c. Fire screen in wrought iron.

Designed by W. HERBERT SINGER.

Executed by A. POPE and F.
TAYLOR.

Velvet by THOMAS WARDLE.

797 d. Table lamp in bronze and
copper.

Designed by W. HERBERT SINGER.

Executed by J. W. SINGER AND
SONS.

Assisted by C. HUTCHINS and
W. TROWBRIDGE.

797 e. Table lamp in wrought iron.

Designed by W. HERBERT SINGER.

Executed by A. TROWBRIDGE and
A. HALLIDAY.

797 f. Eight paper-weights in cast
bronze.

Designed by MISS COCKEY and
MISS HORWOOD.

J. W. SINGER AND SONS—*continued*.
Executed by J. W. SINGER AND SONS.

798. Pedestal lamp in wrought iron and copper.

Designed by W. H. SINGER.

Executed by W. and B. HUNTLEY.

MARK ROGERS.

799. Model in plaster and wood of chimney-piece at Ashridge for Earl Brownlow.

Designed by G. T. ROBINSON.

Executed by MARK ROGERS, Jun.

WALTER F. CAVE.

800. Fender in iron and brass: hand-made.

Designed by WALTER F. CAVE.

Executed by STARKIE GARDNER AND CO. and GEORGE BELL.

J. B. TOMPKINS.

801. One set of fire-irons and rests in wrought iron.

VERITY BROS.

802. Standard oil lamp in wrought iron.

Designed by G. F. HENNEY.

Executed by WILLIAM HOOKS.

VERITY BROS.—*continued*.

802 a. Standard oil lamp in wrought iron.

Designed by G. F. HENNEY.

Executed by J. B. TOMPKINS.

THE GUILD AND SCHOOL OF HANDICRAFT.

803. Studio cabinet in oak and colour work.

Designed by C. R. ASHBEE.

Executed by H. PHILLIPS, C. R. ASHBEE and WALTER TAYLOR.

VERITY BROS.

804. Flower stand, wall brackets and table lamp, in wrought iron.

Designed by G. F. HENNEY.

Executed by W. J. HOOKS.

ALLER VALE POTTERY CO.

805. Vase stands in wrought iron.

Designed and executed by WILLIAM PROWSE.

HORACE ELLIOTT.

806. Oriental vase with twisted handles, with conventional Japanese decoration.

Designed by HORACE ELLIOTT.

Executed by HORACE ELLIOTT, DAVID and EDWIN JENKINS.

E. M. ROPE.

807. Cinerary urn.

Designed by E. M. ROPE.

Executed by W. ALLEN.

W. A. S. BENSON.

808. Floor lamp.

Kettle and stand.

Hot water urn.

Tea-pot.

Breakfast dish.

Floor lamp.

Gas lamp.

Designed by W. A. S. BENSON.

Executed by and under the superintendence of J. LOVEGROVE.

BARCLAY AND SONS.

809 a. Floor lamp with extending pedestal in cast iron and copper.

Designed by H. F. FITCH.

Executed by BARCLAY AND SONS.

809 b. Table lamp : silver plated.

Designed by ALBERT MOORE.

Executed by BARCLAY AND SONS.

REGINALD T. BLOMFIELD.

810. Standard lamp : for gas or electric light.

Designed and modelled by REGINALD T. BLOMFIELD.

Executed by ROBERT WHITE.

STRODE AND CO.

811. Hall bracket.

Designed by W. AMOR FENN.

Executed by HENRY ROSS.

JOHN W. SINGER AND SONS.

812. Knocker in cast bronze.

Designed after an old example by EDGAR R. SINGER.

Modelled by MISS COCKEY.

813. Two wall brackets in wrought iron.

Designed by EDGAR R. SINGER.

Executed by W. RYALL.

DOULTON AND CO.

814. Niche with terra-cotta group of Madonna and Child.

Designed by SIR ARTHUR BLOMFIELD.

Group by GEORGE TINWORTH.

Modelled ornaments by J. W. KING and F. CURLEY.

JAS. POWELL AND SONS.

815. Three wall brackets in wrought iron.

(1) Gas bracket.

(2) Gas bracket.

(3) For electric light.

MADAME M. T. CASSAVETTI.

816. Study in plaster for house decoration.

JAS. POWELL AND SONS.
817. Electrolier (three light) in wrought iron and glass.

MADAME M. T. CASSAVETTI.
818. Tangerine fire-place.
Designed by MADAME CASSAVETTI.
Cast by ENRICO CANTONI.

JAS. POWELL AND SONS.
819. Candelabra (five light) in cast iron.

FISHER AND CO.
820. Three-fold screen, exhibiting specimens of embossed tapestry, crepe muralline, muralline brocade and oil-printed textile.

Designed by J. F. BENTLEY and J. J. SHAW.

Executed by J. LAURENCE.

BENJAMIN CRESWICK.
821. Sketch model in plaster of lions fighting.

JOHN WILSON.
822. Vase in unfired terra cotta.
822 a. "Dolphin": panel in relief.

THOS. GODFREY AND SONS.
823. Three finger plates, two door knobs and escutcheons in repoussé brass.

EDITH WETTON.
824. Screen.
Designed by EDITH WETTON.
Executed by JOHN KITCHING.
Leather designed by FRANCES REDGRAVE.

Worked by EVELINE JONES.
824 a. Fitment for drawing-room.
Designed by EDITH WETTON.
Joinery by JOHN KITCHING.
Iron-work by J. W. SINGER AND SONS.

MISS BOWES.
825. Mosaic stand mounted in brass.

HORACE ELLIOTT.
826. Large vase with two handles in yellow glazed ware.
Designed by HORACE ELLIOTT.
Executed by DAVID and EDWIN JENKINS.

826 a. Four earthenware pots.

DOULTON AND CO.
827. Bowl in Doulton ware: salt glazed.
Designed by EDITH D. LUPTON.

MAISON HELBRONNER LD.

828. Cartoon for embroidered hanging for a chancel: "St. Thomas of Canterbury."

Designed by GEORGE S. FAYERS.

JOHN W. SINGER AND SONS.

829. Eagle lectern in polished bronze.

Executed by J. W. SINGER AND SONS, assisted by J. GOULTER and C. HUTCHINS.

BARCLAY AND SONS.

830. Floor lamp with extending pedestal in polished brass and copper.

Designed by H. F. FITCH.

Executed by BARCLAY AND SONS.

HORACE ELLIOTT.

831. Amphora in red ware on wrought-iron stand.

Designed by HORACE ELLIOTT.

Executed by DAVID KNIGHT.

Iron-work by GEORGE CHEEL.

F. A. RAWLENCE.

832. Umbrella stand in wrought iron, lined with beaten copper.

Designed by F. RAWLENCE.

Executed by SIDNEY UPHILL.

JOHN W. SINGER AND SONS.

833. Pedestal lamp in wrought iron and bronze.

Designed by W. HERBERT SINGER.

Executed by G. FRANCIS and W. TROWBRIDGE.

RICHARD L. B. RATHBONE.

834. Pendant for three incandescent electric lamps and three incandescent gas lamps.

Designed by RICHARD RATHBONE.

Brass-work by ROBERT SIMMONDS and ALFRED HUGHES.

Polished by THOS. REYNOLDS.

Glass designed by W. A. S. BENSON, and made by JAMES POWELL AND SONS.

FRANK PIGGOTT WEBB.

835. (1) Engraved claret jug.

EDWARD JOHN HILLE-BAUER.

(2) Engraved claret glass.

(3) Engraved glass goblet.

T. R. SPENCE.

836. Two photographs of portion of chancel of St. George's Church, Newcastle-on-Tyne.

Designed by T. R. SPENCE.

Marble-work by EMLY AND SONS.

SHIRLEY AND CO.

837. Font cover in wrought iron and copper.

Designed by T. R. SPENCE.

Executed by A. T. SHIRLEY and G. NEALE.

JOHN W. SINGER AND SONS.

838. Pendant lamp in brass.

Designed by EDGAR R. SINGER.

Executed by JOHN W. SINGER AND SONS, and A. GREEN.

GLOBE ELECTRICAL ENGINEERING CO.

839. Electrolier in wrought iron.

Designed by W. HERBERT SINGER.

Executed by J. W. SINGER AND SONS, A. TROWBRIDGE and A. HALLIDAY.

JOHN WILSON.

840. Design and model of wall fountain.

WENHAM AND WATERS, LD.

841. Garden tub in cast and wrought lead.

Designed by W. R. LETHABY.

Executed by WENHAM AND WATERS, LD.

BARCLAY AND SONS.

842 & 844. Pendant lamp in wrought iron and copper.

Designed by H. F. FITCH.

Executed by BARCLAY AND SONS.

JAS. POWELL AND SONS.

843. Twelve reproductions from studies in Holland. By JAS. C. POWELL.

Perfect sphere of "turned" glass.

Eighteen pieces of table glass in lead-potash metal.

Ten pieces of table glass in lime-soda metal.

Four pieces of table glass in lime-soda metal.

Suggested by W. Q. ORCHARDSON'S picture: "The Young Duke."

Seven specimens of glass and hammered iron, comprising: oil and vinegar stand, candelabrum, two candlesticks, large flower-basket, small flower-basket, large fruit or rose bowl.

BENJAMIN CRESWICK.

845. Sketch model in plaster of a series of statues for Newcastle-under-Lyne public buildings: "Literature."

R. SPENCER STANHOPE.

846. Eight-day clock case :
painted, gilt, and ornamented with
gesso.

JOHN BELCHER.

847. Hanging candelabrum.
Designed by JOHN BELCHER.
Executed by MESSRS. SHIRLEY
AND CO.

W. A. S. BENSON.

848. Pendant gas lamp.
Designed by W. A. S. BENSON.
Executed by J. LOVEGROVE and
assistants.

JOHN BELCHER.

848 a. Hanging candelabrum.
Designed by JOHN BELCHER.
Executed by MESSRS. SHIRLEY
AND CO.

W. DE MORGAN.

849. Two panels of tiles.

T. R. SPENCE.

850. Vitreous mosaic figure of
angel for St. George's church, New-
castle-on-Tyne.

Designed by T. R. SPENCE.

Executed by H. J. RUST.

JOHN D. SEDDING.

851. Upper portion of pulpit in
oak, with panels in bronze.

Designed by JOHN D. SEDDING.

Executed by R. A. LEDWARD.

SHIRLEY AND CO.

852. Sign in wrought iron.

Designed by T. R. SPENCE.

Executed by A. J. SHIRLEY and
G. NEALE.

FIGLI DI GIUSEPPE CANTA-
GALLI.

853. (1) Head of a man from a
picture by Ghirlandaio.

Designed and executed by ULDE-
RIGO GRILLANTI.

(2) Imitation of a plate of old
faenza, with medallion in centre : of
Urbino style.

Designed and executed by OLINTO
PINI.

(3) Small plate : imitation of faenza
"Cupid" in centre.

Designed and executed by ANGIOLO
CIGHERI.

(4) Plate, with figures and land-
scape : an imitation of old Savona.

Designed and executed by ANGIOLO
CIGHERI.

FIGLI DI G. CANTAGALLI—*continued*.

(5) Spiral fluted plate: imitation of faenza with medallion.

Designed and executed by LUIGI CECCONI.

(6) Battle, with figures and landscape: in the Urbino style.

Designed and executed by AMERIGO CIANCHI.

(7) Smooth plate in metallic lustres: imitation of Maestro Giorgio. Subject from Rafaello Sanzio.

Designed and executed by ULDERIGO GRILLANTI.

(8) Plate: imitation of Urbino with design from Rafaello Sanzio.

Designed and executed by ADOLFO RAPI.

(9) Deep plate: imitation of Forli.

Designed and executed by FORTUNATO GARUGLIERI.

(10) Deep plate: imitation of Cafaggiolo style.

Designed and executed by FORTUNATO GARUGLIERI.

(11) Deep plate: imitation of Forli.

Designed and executed by AGOSTINO ANDREI.

(12) Plate: imitation of Cafaggiolo style.

FIGLI DI G. CANTAGALLI—*continued*.

Designed and executed by UGO SLIRANA.

THACKERAY TURNER.

854. Six china cups and saucers: painted under glaze.

A. W. EDWARDS.

855. Cover of lady's handkerchief box in repoussé silver.

CONRAD DRESSLER.

856. A fountain: "Boy and Swan."

WM. DE MORGAN AND CO.

857. Pedestal, with panels and vase.

Designed by WM. DE MORGAN.

Panels painted by CHARLES PASSENGER.

Vase by FRED. PASSENGER.

BEATRICE A. BROWN.

858. Central design in terra cotta for a fountain: "The Pearl."

WENHAM AND WATERS, LD.

859. Garden vase in lead, cast and wrought.

Designed by W. R. LETHABY.

Executed by WENHAM AND WATERS.

THE GLOBE ELECTRICAL AND
ENGINEERING CO.

860. Electrolier, in wrought-iron.
Designed by EDGAR R. SINGER.
Executed by J. W. SINGER AND
SONS, A. TROWBRIDGE, and A.
HALLIDAY.

THOS. GODFREY AND SONS.

861. Chandelier and lamp, in re-
poussé brass.

JOHN W. SINGER AND SONS.

862. Pendant lamp, in brass and
perforated repoussé work.

Designed by EDGAR R. SINGER.
Executed by J. W. SINGER AND
SONS, and W. GREEN.

ALLER VALE POTTERY CO.

863. Lantern in iron: as supplied
to the parish church of Kingskerswell.

Designed and executed by FRED.
and WM. PROWSE.

864.

865.

866.

867.

868.

INDEX OF
EXHIBITORS, ARTISTS, AND
CRAFTSMEN.

*The addresses of Exhibitors only are
given.*

*The figures at the end refer to the
corresponding numbers in the Cata-
logue.*

Adams, C. V. 203, 213, 784.
Allchin, Mrs. W. H., 5, Chandos Street,
Cavendish Square, W. 686.
Allen, J. Smetham, Norwood, Hermitage
Road, Finsbury Park, N. 330, 331, 333,
334, 338, 339, 340, 341.
Aller Vale Pottery Company, The, Newton
Abbot. 348, 350, 389, 589, 595, 597, 738,
788, 805, 847.
Anaglypta Company, The, 92 and 93, Great
Russell Street, W.C. 51, 87, 474.
Antrobus, Mrs., 3, Harewood Square, N.W.
450.
Armstead, H. H., R.A. 241.
Arnold, Miss Mary, Hascombe Place, Has-
combe, near Godalming, Surrey. 604².
Arnot, Mrs., 24, Montpelier Crescent,
Brighton. 604⁵.
Art for Schools Association, The, 29, Queen
Square, Bloomsbury, W.C. 763.

M

- Art Needlework, Royal School of, South Kensington. 134, 336, 451, 454, 605-9.
 Art Wood Carving, School of, Exhibition Road, South Kensington, S.W. 284, 513, 561, 564, 566, 575, 578, 579, 582, 584, 786.
 Ashbee, C. R., Guild and School of Handicraft, 34, Commercial Street, E. 70, 110, 190, 194, 195, 199, 203, 211, 213, 215, 222, 270, 279, 784.
 Ashbee, Mrs. H. S., 34, Commercial Street, E. 279.
 Ashby, Miss Rose. 122.
 Astbury, Mrs. W. S. W., Stand Lodge, Radcliffe, Manchester. 604⁴.
 "Atalanta," The Proprietors of, 187, Piccadilly, W. 661.
 Aumonier, W. 87, 448, 474.
 Babb, J. Staines, Ivy House, High Street, Clapham, S.W. 5, 716.
 Bale, H. 310.
 Baker, G. P. 145.
 Barclay, Miss Rachel, Woodland, Falmouth. 704, 697, 682.
 Barclay and Son, Messrs., 138, Regent Street, W. 475, 787, 789, 809a, 809b, 830, 842, 844.
 Barker, Miss May H., 135, Gower Street, W.C. 537.
 Barrington, J. (the late), 106.
 Batten, John D., 15, Airlie Gardens, Camden Hill, W. 590, 639, 662.
 Batten, Rayner D. 590.
 Bassett, Mary A. 107.
 Bayes, Gilbert W., 82, Fellows Road, N.W. 117d, 471.
 Beavan, Henry Webley, Mason's Hill, Bradford-on-Avon. 386.

- Bell, Miss E. Cecilia, 30, Brompton Crescent, S.W. 685.
 Bell, W. B. C. 724.
 Benson and Co., W. A. S., 82, New Bond Street, W. 282, 449, 605^{1 2 3 4}, 808, 848, 849.
 Bentley, J. F. 599, 600-602.
 Betts, Miss Lily M., 5, Highbury Hill, N. 126, 146.
 Bines, Jonathan, 594³.
 Birch, J. 448.
 Birkenruth, Miss J., 103, Ladbroke Road, Notting Hill, W. 347.
 Birkett, Dorothy. 358.
 Birkett, John, 77, 78, 453.
 Birkett, John. 248, 253, 262.
 Bladen, T. W., 8, Harvard Road, Gunnersbury, S.W. 49.
 Blomfield, Sir Arthur. 814.
 Blomfield, Reginald T., 39, Woburn Square, Bloomsbury, W.C. 67, 174, 265, 810.
 Bloxham, Miss Edith, Poyle House, Guildford 460, 462.
 Bone, Herbert A., 11, Rupert Road, Bedford Park, W. 635, 636, 637.
 Booer, W. J. 612, 623.
 Bowcher, A. W., Oakley Cottage Studio, Upper Cheyne Row, S.W. 283, 484, 494, 495, 509, 558.
 Bouvier, J. 715.
 Bowes, Miss. 825.
 Bowie, Miss Agnes. 133.
 Bowie, Miss Alice. 133.
 Bradley, Miss Gertrude M., 19, Elvetham Road, Birmingham. 510.
 Bradshaw, T. 550.
 Brannam, C. H., Barnstaple. 515, 535, 594^{16 17 18}, 626.

- Bray, Miss Laura, Shere Cottage, Guildford.
192, 193, 212, 237, 252, 261, 266, 605⁸.
Brinckman, Mrs. William, Ribbesford House,
Bewdley. 603².
Britten and Gilson, Messrs., 180, Union
Street, Southwark, S.E. 612, 620, 621, 622,
623.
Broad, Miss K., Silvermead, Taunton. 585.
Brooke, L. Leslie, 170, Holland Park Road,
W. 641, 643.
Brooker, Thomas. 109.
Brown, Miss Beatrice A. Willoughby, Rec-
tory Road, Beckenham, Kent. 858.
Bullas, W. 242, 243, 245, 246.
Burn and Co., Messrs., 36, Kirby Street,
Hatton Garden, E.C.
Burne-Jones, E., A.R.A., The Grange, West
Kensington, W. 56, 241.
Burtchell's, Mrs. Somerset, Rome. 244,
352, 353, 354, 726.
Butler, Frank, A., 555.
Butler, W. 457.
- Cadness, Henry, The Manchester School of
Art, Manchester. 71, 608.
Caldwell, Miss Marsh, Linley Wood, Stoke-
on-Trent. 603¹.
Camm, Thomas W., 46, Fitzroy Street, W.
72, 617, 628.
Campbell, Madeleine E. Hume. 362.
Cantagalli, Figli di Giuseppe, Florence, Italy.
853.
Carpenter, A., 61, Falkland Road, N.W.
478.
Carr, Miss D. M. 120.
Carr, Miss M. E. 120.
Cassavetti, Madame M. T., 6, Clarendon
Place, Hyde Park. 816, 818.

- Cassell and Co., Messrs. 668.
Cauter, C. 570.
Cave, Walter F., 8, George Street, Portman
Square, W. 800.
Chaplin, Miss Alice M., 4, Studios, 454,
Fulham Road, S.W. 479.
Cheshire, Messrs. W. and J. R. 639.
Chiswick Press, 21, Took's Court, Chancery
Lane, E.C. 724.
Clark, Messrs. R. and R., Edinburgh. 765.
Clarke, Miss Letitia, 32, Miranda Road,
Upper Holloway, N. 117c.
Cleverly, C. F. M., 78, Finchley Road, N.W.
688, 690.
Clucas, J. 246.
Cobden-Sanderson, T. J., Goodyers, Hendon,
N.W. 104, 307.
Coldwell, B. 256, 550.
Cole, Alan S., South Kensington Museum.
344, 363, 364.
Colman, J. 456.
Constable, Messrs. T. and A., the Univer-
sity Press, Edinburgh. 725.
Cooke, Miss M., Iden Lodge, Redhill. 683.
Cooper, Miss Agnes Gertrude, 12, Chelten-
ham Place, Plymouth. 223, 224, 225, 230.
Cooper, Messrs. H. and J., 9, Great Pulteney
Street, W. 267, 268.
Cooper, H., 5, Baches Street, Brunswick
Place, City Road, N. 574.
Cousins, A. 202.
Cox, R. 551, 552.
Crane, Master Lancelot, Beaumont Lodge,
Shepherd's Bush, W. 533, 543, 547.
Crane, Walter, Beaumont Lodge, Shepherd's
Bush, W. 84, 85, 86, 88, 89, 90, 91, 92,
93, 94, 95, 110, 127, 132, 278, 280, 311, 458,
477, 517, 518, 525, 533, 538, 543, 544, 547,
654, 655, 671, 700.

- Crane, Mrs. Walter, Beaumont Lodge, Shepherd's Bush, W. 127, 311.
Creswick, Benjamin, Clifton Villa, Clifton Road, Sutton Coldfield. 487, 501, 821, 845.
Crofts, James. 532.
Curley, F. 814.
Curtis, W. 199.
- Dalton, J. 242.
Davies, Mrs. Gerald, Charterhouse, Godalming. 123.
Davis, Owen W., 1, Caroline Street, Bedford Square, W.C. 51, 87.
Davis, W. 456.
Day, Lewis F., 13, Mecklenburg Square, W.C. 55, 58, 65, 69, 98, 99, 100, 101, 478, 527, 667, 668, 669, 670.
Decorative Needlework Society, The, 17, Sloane Street, S.W. 369, 370, 371, 372, 373, 374, 375.
De Coverly, Arthur Alaric. 106.
De Coverly, Lorenzo. 106.
De Coverly, Roger, 6, St. Martin's Court. 14, 106.
Delano-Osborne, Miss K. 452.
De Morgan and Co., Messrs., 45, Great Marlborough Street, W. 308, 310, 448, 857.
De Morgan, William. 448.
Derrick, H. 540.
Despirt, L. 523.
Dewding, J. S. 515, 626.
Dewhurst, William James, 312, York Road, King's Cross, N.W. 773.
Dixon, A. W. L., 82, Goldsmith Street, Nottingham. 745.

- Donaldson, A. B., 6, Daleham Gardens, Hampstead, N.W. 770, 771, 772.
Doulton and Co., Messrs., The Pottery, Lambeth, S.E. 482, 553, 555, 557, 594^{1 2 3 4 5 6 7 8 9}, 814, 827.
Dressler, Conrad, Cedar House, Glebe Place, Chelsea, S.W. 205, 476, 856.
Dressler, Miss Suzanne, Cedar House, Glebe Place, Chelsea, S.W. 349.
Duffield, Fred. 530, 531, 532.
Duncan, Jun., and Co., Messrs. A., 5, Tib Lane, Manchester. 459, 461, 729, 730.
Dunkley, E. L., 192, Victoria Park Road, South Hackney. 117a, 489, 508.
Dutton, C. 502.
Dyson, J. 246, 256.
- Edwards, A. W., 2, Lincoln Villas, Holmsdale Road, South Norwood, S.E. 885.
Egerton, Lady E. 357.
Electrical and Engineering Co., The Globe, 7, Carteret Street, Westminster, S.W. 839, 860.
Elliot, Horace, 18, Queen's Road, Bayswater, W. 388, 548, 568, 591, 592, 596, 806, 826, 831.
Elton, Sir Edmund H., Bart., Clevedon Court, Somerset. 481, 483, 514, 516, 595, 596, 597.
Emms, George.
Evans, Edmund, 667.
Evans, Miss A. M., Witley, Surrey. 187, 209, 216, 232, 238, 255.
Eyre, John, 26, Bridge Road, West Battersea, S.W. 539.
- Farmer and Brindley, Messrs., 67, Westminster Bridge Road, S.E. 308.

272 *Index of Exhibitors,*

- Fayers, Geo. S. 828.
 Fazakerley, J. 107.
 Fenn, W. Amor. 490, 506, 507.
 Firth, John T., Biggins, Kirkley Lonsdale.
 554, 556.
 Firth, Miss S. 736.
 Fisher's Patent Wall-hangings Syndicate,
 Limited, 33, Southampton Street, Strand,
 W.C. 179, 182, 599-602, 820.
 Fitch, H. J. 475.
 Fitzgerald, Miss. 286.
 Flashman, S. Edgar N., Carnarvon Road,
 High Barnet. 744.
 Flavell, William. 94, 477.
 Fletcher, Herbert, 105, Sydney Street, South
 Kensington, S.W. 41, 50, 59, 287.
 Flint, Miss Norah M. 126.
 Ford, E. Onslow, A.R.A. 242a.
 Forster, Miss L. M., West Hackhurst,
 Abinger, Dorking. 107b, 306, 365, 734.
 Fouracre, John T., 21, South Devon Place,
 Plymouth. 76, 627, 629.
 Fowler, J. 275.
 Fox, Mary E. 140, 141.
 France, Georgie Cave, Marl Green, Tysley,
 near Birmingham. 114, 469, 486, 511,
 743.
 Francis, F. 783.
 Freeman, Sarah. 139.
 Fresco Academy, The, St. James's House,
 Kensington Square, W. 709, 718, 721.
 Fricker, F. E. 451.
 Frost, George. 206, 219, 229, 260.

 Gambogi, Mr. 510.
 Gandy, Walter, 63, Harleyford Road, Ken-
 nington Oval, S.E. 775.

Artists, and Craftsmen. 273

- Garrard, F., West Ferry Road, Millwall, E.
 15, 96, 102.
 Gast, Messrs. B. and F., Park Road Studios,
 Haverstock Hill, N.W. 708, 710, 714.
 Gemmell, Miss Elizabeth, 17, Sloane Street,
 S.W. 369.
 Gemmell, Miss Mary, Studio, 6, William
 Street, Lowndes Square, S.W. 369, 371,
 372, 374.
 Gibbons, A. 541.
 Gilbert, A., A.R.A. 116.
 Gilbert, Miss C. 134.
 Godfrey, Thos., and Sons, 27, Chatham Road,
 Wandsworth Common, S.W. 36, 37, 175,
 823, 861.
 Gow, David, 27, Queen Square, Regent Park,
 Glasgow. 271, 277.
 Greenaway, Miss K. 255.
 Green, W. 862.
 Gladstone, The Rt. Hon. W. E., M.P.,
 Hawarden Castle, Flintshire. 105.
 Griffiths, W. J. 718.
 Grimwood, W. H. 575, 578.
 Grimwood, Herbert. 575, 578.
 Guild and School of Handicraft, The, 34,
 Commercial Street, E. 45, 46, 63, 64, 68,
 70, 110, 183, 190, 191, 194, 195, 196, 199,
 200, 201, 203, 204, 207, 211, 213, 214, 215,
 220, 221, 222, 227, 231, 233, 234, 270, 480,
 540, 784, 791, 803.
 Gurney, G. 724.
 Gurney, J. 724.
 Guthrie, Messrs. John and William, 231,
 Oxford Street, W. 607, 609, 610, 611, 613,
 615.

 Hadland, Miss S., Milton Mount College,
 Gravesend. 663.

- Haines, Miss Beatrice. 461.
 Haité, George C. 680, 681.
 Hall, Henry P. 257.
 Hallé, Miss Elinor. 131.
 Hallward, Mrs. Reginald, 3, Brook Green, Hammersmith, W. 660, 665.
 Hallward, Reginald, 3, Brook Green, Hammersmith, W. 460, 651, 652, 657.
 Hammond, Thomas William, 9, Burns Street, Nottingham. 118, 124, 136, 144.
 Hardgrave, C. 530.
 Hardiman, W. 194.
 Hare, S. 336.
 Harris and Sons, Messrs. John, Cocker-mouth. 447.
 Harris, Miss Annie M., Limefield, Kirkby Lonsdale. 107c, 736.
 Harrison, J. W. 199.
 Harrison, Miss Fanny. 530, 531.
 Harrison, T. Erat, 3, Bath Road, Bedford Park, Chiswick, W. 642.
 Harper, W. H. 724.
 Hart, Mrs. Ernest, 43, Wigmore Street, W. 779.
 Harvey, Frederick. 106.
 Haswell, Miss Jessie, 47, Parliament Hill Road, Hampstead, N.W. 577.
 Havenham, James, 151, Kennington Park Road, S.E. 264, 521.
 Hay, Thomas Wallace, 21, St. Mary's Terrace, Paddington, W. 74, 153.
 Hayman, Miss Flora E. J., 22, Grand Parade, Eastbourne. 285.
 Hayward and Son, Messrs., 88, Newgate Street, E.C. 42, 97, 103.
 Haywood, Mrs. Emma. 342.
 Heath, Miss Maud Agnes, Leigh, Tonbridge 570.

- Heaton, Butler, and Bayne, Messrs. 107.
 Heaton, Clement, 69, Wilcox Road, S.W. 197, 202, 343.
 Heaton, J. Aldam. 253, 254, 281.
 Heinrich, Miss L. S., 4, Devonshire Villas, Friern Park, N. Finchley, N. 606⁶.
 Heming, Messrs. Joseph and Co., 28, Conduit Street, W. 116.
 Henney, Geo. F. 492, 802, 803, 804.
 Hersey, J. 448.
 Hicks, Miss Margaretta, 46, Carlton Road, N.W. 731, 732, 733.
 Hillebauer, Edward John, 5, Whitefriars Street, E.C. 835², 835³.
 Hindley and Sons, Messrs. C., 290-294, Oxford Street, W. 180, 387.
 Hine, Miss Agnes L., 11, Canonbury Park, North, N. 735.
 Hodding, Miss, Barnard Cross, Salisbury. 119, 143.
 Holden, Miss L. P., 20, Redclyffe Square, S.W. 185, 186, 206, 219, 229, 235, 236, 260, 605-7.
 Holiday, Henry, Oak Tree House, Hampstead, N.W. 43, 44.
 Holland, Michael, Lough Road, Cork. 139, 140, 141.
 Hollyer, Fred, 9, Pembroke Square, W. 749, 750.
 Home Arts Class, The, Leighton Buzzard. 737.
 Homfray, George, Winterdyne, Bournemouth. 569, 571.
 Hooks, Wm. J., 1, Kensal Place, Kensal Green, N.W. 492.
 Hooks, Wm. J. 803, 804.
 Hooper, Miss Margaret L., 2, Pembroke Gardens, W. 18, 39, 398, 698, 701, 705, 752.

276 *Index of Exhibitors,*

- Housman, Clemence. 649.
Housman, Lawrence, 4, Devonshire Terrace,
Marloes Road, W. 647, 648, 649, 674.
Howland, Miss Annie, Minting Park, Bard-
ney, Lincoln. 604³.
Hubbard, J. F. 203, 213.
Hyde. 671.
- Image, Selwyn, 6, Southampton Street,
Bloomsbury, W.C. 79, 80, 82, 134, 329.
Inskip, George. 529.
Isgar, Henry. 481, 483, 514, 516.
- Jack, George, 12, Hugo Road, Tufnell Park,
N. 129, 689.
Jack, J. 242.
Jack, Mrs. 129.
Jackson and Sons, Messrs. Geo., 49, Rath-
bone Place, W. 519, 528.
Jackson, F. Hamilton, 35, Woodstock Road,
Bedford Park, Chiswick, W. 14, 24, 34,
57, 679, 702.
Jackson, Fred. 307.
Jacob, Miss Eleanor, Crane Lodge, Salis-
bury. 594^{10 11 12 13 14 15}.
Jacobi, C. T. 724.
James, J. L. 102.
Jeffrey and Co., Messrs., 64, Essex Road, N.
6, 91, 98, 99, 100, 101, 156, 157, 158, 159,
160-173.
Jenkins, David. 826.
Jenkins, Miss Helen, 9, Argyle Terrace,
Weymouth. 128.
Jenkins, Miss Herrier. 128.
Jenkins, Miss Marcia. 128.
Jenkins, W. F. 203.
Jenkins, Wm. Francis, 43, Sandwich Street,
W.C. 580.

Artists, and Craftsmen. 277

- Jewitt, W. Henry, 4, Torriano Cottages, N.W.
696, 703, 707, 711.
John, Thomas, 74, Hamilton Street, Cathed-
ral Road, Cardiff. 472.
Jones, Miss Emma Lucy, 7, Queen Anne's
Gardens, Bedford Park, Chiswick, W.
739.
Jones, Rowland George, 127, Grosvenor
Park, Camberwell, S.E. 754, 755.
Julin, T. (the late). 115.
Juster, Joe. 448.
- Keidel, A. W. 583.
Kennedy, H. Arthur, 21, Gloucester Road,
Regent's Park, N.W. 759, 760, 762.
Keswick School of Industrial Arts, Keswick.
208, 253, 262, 453, 463, 605⁶.
King, J. W. 804.
King, Miss Ethel Slade, 18, Marks Build-
ings, Balderton Street, W. 719.
Kingsmill, Mrs., The Grange, Winkfield,
Berks. 138.
Kirby, Edmund, F.R.I.B.A. 205.
Knight, David. 388, 548, 831.
Knowles, W. 242.
Koevin-Pagosky, A. L., 14, Melrose Terrace,
West Kensington Park, W. 587, 588, 593.
Krall, C. 239, 247.
Kydd, W., 88, Newgate Street, E.C. 103.
- Lancaster, Matthew. 77, 262.
Lang and Co., Messrs. 287.
Langtreys, W. 224, 230.
Lanteri, E. 116.
Lamb, John, 14, Marlborough Road, Bedford
Park, W. 19.
Lavach, D. F. 387.

- Lavers, Arthur C., 22, Endell Street, W.C. 717.
 Ledward, R. A. 242a, 851.
 Le Croisselle, E. H. 489.
 Leek Embroidery Society, The. 150.
 Leighton Buzzard Home Arts Class, Leighton Buzzard. 107.
 Leighton, Sir Frederick, Bart., P.R.A., 2, Holland Park Road, Kensington, W. 111, 112, 113, 751.
 Lethaby, W. R., 9, Hart Street, Bloomsbury, W.C. 107, 108, 109, 308, 381, 382, 390, 470, 535, 672, 841, 859.
 Linen Industry, The Ruskin, St. Kentigerns, Keswick. 355, 356, 357, 358, 359, 360, 464.
 Longden and Co., Messrs., 447, Oxford Street, W. 242, 243, 245, 246, 256, 550, 786b.
 Lonsdale, H. Walter, 3, John Street, Bedford Row, W.C. 23, 31.
 Lupton, Miss Edith D. 827.
- Macartney, C. H. H., 76, Bedford Gardens,
 Macgoun, Miss Janet A. S., 69, Morningside
 Mackenzie, G. R. 387.
 Mackmurdo and Horne, Messrs., 20, Fitzroy Street, W. 366.
 Macpherson, L. E. 326.
 Macpherson, Mrs. J. A., 23, Pembridge Crescent, W. 326.
 Maison Halbrunner, Limited, 300 and 302, Oxford Street, W. 828.
 Manzoni, Carlo, 38, Glebe Place, Chelsea, S.W. 117.
 Marriott, Frederick, 40, Ravenscourt Gardens W. 650.
 Marshall, G. 256, 258, 259.

- Marshall, Mark V. 482, 553, 594¹.
 Campden Hill, W. 549, 560.
 Marshall, Miss, 10, Savile Row, W. 121, 345.
 Martin, J. C. 217, 228, 251, 263, 309.
 Martin, Thomas. 763.
 Martyn, Miss Ethel King, 26, Carlingford Road, Hampstead, N.W. 327.
 Mason, Augustus. 108.
 Mason, C. H. 503.
 Mason, William, 549, 560.
 Massé, H. J. L. J., 37, Mount Park Crescent, Ealing. 177.
 Masters, George. 481, 483, 514, 516.
 Maw and Co., Messrs., Benthall Works, Jackfield, Shropshire. 525, 526, 527.
 May, A. Dampier, 9, Elm Tree Road, N.W. 709, 720.
 McCulloch, John. 541.
 McLaren, J. M. 267, 268.
 Meo, Gaetano, 47, Downshire Hill, Hampstead, N.W. 534.
 Miles, Edward. 110.
 Minzer and Kempthorne, Messrs., 18, Berners Street, W. 523.
 Moberly, Mrs. G. E. 766.
 Road, Edinburgh. 767.
 Moore, Miss E. M., 4, Bath Road, Bedford Park, W. 117b.
 Moray, Miss T. Dawson, Constance Villa, Upper Tooting, S.W. 722.
 Morrell, Mrs. Conyers, Beauregard, Barnes, S.W. 328, 329, 458, 722.
 Morris and Co., Messrs., 449, Oxford Street, W. 56, 245, 285, 401, 402, 403, 404-446.
 Morris, Miss May. 104, 306.
 Munro, W. 724.
 Murcott, H. J. 686.

- Murphy, M. 519.
 Mussett, W. A. 648.
- Naish, C. 647, 674.
 Neale, G. 837, 852.
 Necanda, Countess, Cedar House, Glebe Place, Chelsea, S.W. 35.
 Neville, Mrs. C. 118, 124, 136, 144.
 Newall, Mrs., Ferndene, Gateshead-on-Tyne. 281.
 Newbold, Miss Annie, 9, Claro Terrace, Richmond Road, South Kensington, S.W. 397, 399.
 Nicholls, J. 568.
 Nutter, Miss Katharine M., 42, Regent's Park Road, N.W. 391, 392, 393, 394, 395.
- O'Byrne, Miss E. 459.
 Oddie, J. W., Lyzwick Hall Art School, Keswick. 217, 228, 251, 258, 259, 263, 309.
 Oldroyd, Miss Esther E., Faversham, Kent. 687.
 Ollington, James. 235.
 Orrinsmith, Mrs. Lucy, Sunnybank, Hampstead, N.W. 646.
 Osmond, Arthur James, 79, Clifton Street, Finsbury, E.C.
- Pace, Miss Frances Edith, 1, The Chase, Clapham Common, S.W. 766.
 Palmer, William, 72, Earl's Court Road, S.W. 520, 524, 536.
 Parker, William. 557, 594¹ 5.
 Parkes, A. 225.
 Passenger, Charles. 448, 857.
 Passenger, Fred. 448, 857.
 Patching, J. F. 464.

- Payne, G. S. 523.
 Pearse, Joseph Salter, 4, Harewood Place, Harewood Square, N.W. 272.
 Pearson, John, 34, Commercial Street, E. 64, 68, 191, 200, 201, 204, 211, 220, 227, 231, 233, 234.
 Penson, Frederick T., 10, James Street, Stoke-on-Trent. 10.
 Phillips, H. 194.
 Phillips, H., Jun. 110.
 Phillips, J. 267.
 Phillips, Joseph, 10, Hart Street, Altrincham. 581, 586.
 Phillips, R. G. 199, 207.
 Phillips, R. G., Sen. 270.
 Pickworth, Miss Jessie. 142.
 Picton, Mrs. F. H., Cliff Cottage, Hesswall, Cheshire. 142.
 Pinwill, Miss Ethel. 572.
 Pinwill, Miss Mary R., Ermington Vicarage, Ivy Bridge, Devon. 572.
 Pinwill, Miss Violet. 572.
 Pollen, J. H., 11, Pembridge Crescent, W. 2, 7, 22, 32, 694, 742, 748.
 Pomeroy, F. W., 31, Devonshire Street, Portland Place, W. 312, 496.
 Pope, C. 551, 552.
 Porter, E. 448.
 Powell, James Crofts. 529.
 Powell, Messrs. James and Co., Whitefriars Glass Works, E.C. 529, 530, 531, 532, 815, 817, 819, 843.
 Pratt, T. J., 57, Southfields Road, Handsworth. 792.
 Prior, Edward S., M.A., 17, Southampton Street, W.C. 108, 621, 622.
 Prior, Edward S., 17, Southampton Street, W.C. 108.

- Proctor, Mrs. 358.
 Prowse, William. 389.
- Randle, Allen Sharp. 35, Maida Vale, W. 576.
 Rathbone, Richard L. B., 73, Bold Street, Liverpool. 257, 834.
 Rawlence, F. A., Wilton, Wilts. 143, 832.
 Rawnsley, Mrs. Hardwicke, The Keswick School of Industrial Art, Keswick. 77, 78, 248, 250, 253, 262, 453, 463.
 Raynsford, L. A., 10, Apsley Terrace, Acton, N. 745.
 Redgrave, Miss. 107b, 306.
 Reeks, Miss Maria E. 566, 584.
 Reuter, Edmond G., 6, Harding Terrace, Stoke-upon-Trent. 26, 27, 28, 29, 30, 52, 542, 546, 756, 758.
 Reynolds-Stephens, W., 33, St. Leonard's Terrace, Chelsea, S.W. 269.
 Rhead, G. Wooliscroft, 3, Queen Anne Terrace, Albert Bridge Road, S.W. 4, 9, 673, 675, 678, 740.
 Richardson, Jeremiah. 250.
 Rigby and Rigby, Messrs., 9, Charlotte Street, Bedford Square, W.C. 147.
 Rigby, George R., Sleighbury, Leek, Staffs. 151.
 Rigby, John. 147.
 Robinson, H. 448.
 Rogers, C. 282.
 Rogers, Jun., Mark, 20, Grandison Road, Clapham Common, S.W. 480, 485, 516, 799.
 Rogers, Mrs. 122.
 Rooke, T. M., 7, Queen Anne's Gardens, Bedford Park, Chiswick, W. 25, 53, 62, 691, 693.

- Rope, Miss E. M., Blaxhall, Wickham Market, Suffolk. 500, 512, 713, 807.
 Ross, Henry, 13, Melton Street, Euston Road. 503, 506, 507.
 Ross, W. T. 582.
 Rowe, Harriet. 350, 351.
 Rust, H. J. 850.
 Ryland, Henry, 6, The Bolton Studios, Redcliffe Road, S.W. 8, 38, 638, 644, 645, 653, 741.
- Sampson, Miss E. E., Fosters, Hendon, N.W. 563, 567.
 Saul, George Percy, 1, Beaufort St., Chelsea, S.W. 634.
 Schaub and Son, Messrs. 205.
 Schenck, Fred. E. E., 105, Sydney Street, Chelsea, S.W. 1, 12, 13, 473, 491, 504, 505, 559.
 Scholfield, Miss Alice, Whitefield, Manchester. 604.
 Schultz, H. 19.
 Scott, Alice. 454.
 Scott, Cuthbertson and Co., Messrs. 151.
 Scurfield, Mrs., 3, Museum Chambers. 470.
 Searley, Albert. 350.
 Searley, Maud. 350.
 Sedding, J. D., 447, Oxford Street, W. 239, 241, 242a, 243, 246, 247, 256, 273, 851.
 Sedding, Miss Rose C. 273.
 Shepherd, Alice. 107.
 Shirley, A. J. 837, 852.
 Shirley, A. J. 226.
 Shirley and Co., Messrs., 45, Rathbone Place, W. 837, 852.
 Silver, Arthur, 84, Brook Green, W. 154, 155.
 Simmance, Eliza. 594².

- Simonds, Robert. 257.
 Simpson, Arthur W., Finkle Street, Kendal.
 573.
 Sims, J. 268.
 Sims, Miss Constance, 5, London Place,
 Folkestone. 342.
 Singer and Sons, Messrs. John W., 3, Duke
 Street, Adelphi, W.C. 115, 182, 184, 189,
 210, 361, 456, 457, 493, 551, 552, 783, 796,
 797, 798, 812, 813, 829, 833, 838, 839, 860,
 862.
 Singer, Edgar R. 184, 210, 552.
 Singer, T. W. 783, 838, 860, 862.
 Singer, W. Herbert. 115, 189, 456, 457, 493,
 551, 783, 833, 839.
 Sitt, Alfred. 248, 253.
 Smith, Mrs. G. H. Maberly, Penshurst Rec-
 tory, Kent. 135.
 Smith, Miss M. Augusta, 10, Kensington
 Court Mansions, W. 176, 120, 122.
 Smith, Miss M. Sophie. 579.
 Smith, R. 274.
 Smith, Thos. Strethill. 614, 616.
 Smith, William, 150, Crown Street, Liverpool.
 603³.
 Snailmer, G. 502.
 Spalding, Fred., Chelmsford. 778.
 Spence, T. R., 45, Rathbone Place, W. 188,
 226, 618, 619, 836, 837, 850.
 Spiers, C. H., 4, Berners Street, W. 746.
 Stanhope, R. Spencer, Villa Nuti, Bellos-
 guardo, Florence. 846.
 Staniland, Mrs. C. J., 15, Steele's Road,
 N.W. 125, 363, 684.
 Steggles, Robt. John, 34, Caversham Road,
 Camden Road, N.W. 630-633.
 Stewart, Miss Dora M., 12, The Terrace,
 High Street, Kensington. 152, 383, 384,
 385, 400.

- Stoakley and Son, Messrs, G. F., 30, Green
 Street, Cambridge. 106.
 Stoakley, L. T. 106.
 Stoney, Chas. B. 589.
 Strode and Co., Messrs. 490, 790, 811.
 Sumner, Heywood, 1, Notting Hill Square,
 W. 66, 73, 282, 380, 497, 658, 659, 661,
 664, 666, 761.
 Tait, C. J., Exeter. 747, 774.
 Tarver, Edward J., 12, Buckingham Street,
 Strand, W.C. 712.
 Taylor, Harry, 24, Hereford Square, S.W.
 131.
 Taylor, Miss Una, The Roost, Bournemouth.
 131, 132.
 Taylor, Walter. 110, 195, 199.
 Temple, Robert. 78.
 Temple, Robert. 453.
 Thomas, F. Inigo, 52, Wimpole Street, W.
 63, 221.
 Thomson, Miss Anstruther, Charleton,
 Colinsburgh, Fife, N.B. 240.
 Thorneycroft, W. Hamo, R.A. 241.
 Thurtell, W. 276.
 Thwaites and Reed, Messrs. 549, 560.
 Tickner, F. J. 107b, 306.
 Tinworth, George. 814.
 Tompkins, J. B., 50, Valetta Grove, Plaistow,
 E. 488, 801, 802, 804.
 Trollope, Messrs. George and Sons, Halkin
 Street West, Belgrave Square, S.W. 614,
 616.
 Trowbridge, A. 860.
 Trowbridge, W. 457.
 Tuli, C.E. 455.
 Turnbull, John. 250.
 Turnbull and Stockdale, Messrs. 55, 69, 99.

- Turner, L. A., 29, Queen's Square, W.C. 522.
 Turner, Thackeray, 90, Gower Street, W.C. 594.
 Turner, W., Whitelands Works, Chelsea, S.W. 795.
 Tute, Charles Edward, 65, Chancery Lane, W.C. 60, 455.
 Twelves, J. 357, 464.
 Underhill, J. 490.
 Underhill, R. 190, 191, 195, 211, 214, 215, 222, 231.
 Vallance, Aymer, 21, Upper George Street, Bryanston Square, W. 148, 149, 452, 727.
 Vans, F. 671.
 Venille, S. 202.
 Verity Brothers, Messrs., 137, Regent Street, W. 802, 803.
 Vickers, J. 256.
 Vignerot, Frédéric Eugène, 59, Granville Street, C. on M., Manchester. 699.
 Voysey, C. F. A., 45, Tiernay Road, Streatham Hill, S.W. 17, 20, 145, 178, 376, 377, 378, 379, 396, 474, 769.
 Wahab, Miss Henrietta E. 564, 582.
 Walker and Boutall, Messrs., 16, Clifford's Inn, E.C. 637, 642, 671, 672.
 Walker, Emery. 669.
 Wallace, William, 84, Chelsea Gardens, S.W. 16, 605.
 Wallis, Miss Rosa, 4, The Residences, South Kensington Museum, S.W. 335.
 Wallis, William. 841, 859.
 Walton and Co., F. 98.
 Ward, Hilda. 355, 356, 359, 360.

- Ward, James, Ivy Lane, Macclesfield. 703a, 706, 753.
 Wardle, Arthur, 9, Crowndale Road, Oakley Square, N.W. 117e.
 Wardle, Junior, Thos. 150.
 Wardle, Mrs. T., Leek. 150.
 Wardle, Thomas, St. Edward Street, Leek. 288, 325.
 Warren, E. Prideau, 5, Staple Inn, Holborn. 75, 253, 254, 541, 763.
 Warren, H. 480.
 Warren, Miss A. L., 24, Church Row, Hampstead, N.W. 728.
 Waterlow, and Son, Messrs. 644.
 Webb, Frank Piggott, Merton Delvino Road, Parson's Green. 835.
 Webb, Matthew William, 45, Sterndale Road, West Kensington, W. 3.
 Webb, Stephen, 9, The Grove, Highgate Road, N. 274, 275, 276.
 Weeks, Osmund. 94, 477.
 Weguelin, J. R., 3, Stratford Avenue, Kensington, W. 337.
 Weightman, Miss May. 122.
 Welby, Miss Ellen, 328.
 Wenham and Waters, Limited, Messrs., Paragon Works, Croydon. 841, 859.
 Westlake, N. H. J., Falcon House, Quex Road, N.W. 11, 21, 33, 692, 695.
 Wetton, Miss Edith, 21, Lower Phillimore Place, Kensington, W. 133, 824.
 Whall, Christopher W., Stonebridge, Dorking, 54, 61, 81, 83, 241, 606, 621, 622, 624, 625, 640, 757.
 Wheaton, R. S., 52, The Chase, Clapham Common. 498, 499.
 Wheeler Bros., Messrs. 75.
 Whichelo, Miss N. 459, 461.

288 *Index of Exhibitors,*

- Whickman, H. 671.
Whitcombe, Joseph. 67.
White and Sons, Messrs., 207, Oxford Street,
W. 502.
Whittingham, Charles, and Co., 21, Took's
Court, Chancery Lane, E.C. 724.
Wilcock, A., 29, Cornwall Road, Finsbury
Park, N. 40, 47, 48.
Williams, J. 63, 68, 190, 191, 211, 214, 215,
221, 222, 270, 784.
Williamson, William S. 513.
Wilson, H., 32, Bedford Gardens, Ken-
sington, W. 42, 97.
Wilson, John, Trafalgar Studios, Chelsea,
S.W. 822, 840.
Wilson, Miss Margaret Oliphant, The Cres-
cent, Windsor. 562.
Wilton, W. 210.
Windsor, Mr. 330, 331, 333, 334, 338-341.
Working Ladies Guild, Limited, The, 251,
Brompton Road, S.W. 286.
Wright, Alan, 88, Sterndale Road, West
Kensington, W. 676.
Wright, George. 75.
Wylie, Mrs. C., 3, Earl's Terrace, Kensing-
ton, W. 545, 764.

Zaehnsdorf, Messrs. 107b.

